

**THE  
INLAND  
PRINTER**

# A. C. RANSOM CORPORATION

Licensed Manufacturers

*of*

THE AULT  
& WIBORG  
COMPANY  
OF CANADA, LTD.

Factories at:

BATTLE CREEK, MICHIGAN—89 North Division Street

TORONTO, CANADA—82-90 Peter Street

MONTREAL, QUEBEC—Corner Benoit & Vallee Streets

VANCOUVER, B. C.—496 Prior Street

Branches at:

WINNIPEG, MANITOBA  
179 Bannatyne Avenue East

DALLAS, TEXAS  
1710 Laws Street

SAN FRANCISCO, CALIFORNIA  
780 Folsom Street







# Production Economy Counts

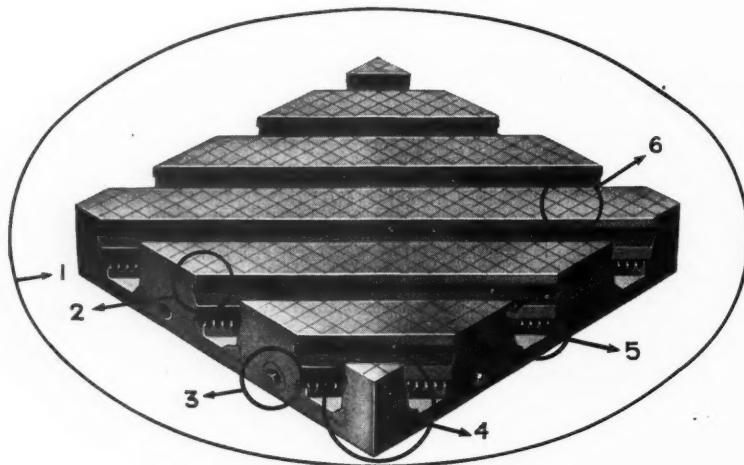
FOR MANY YEARS, Ludlow users have been getting these specific production advantages:

- 1 All-slug make-up, the money-saving and the money-making merits which are too obvious to require argument.
- 2 Production of composition direct from hot metal, without previous expense for casting type or spaces, for case-laying, etc.
- 3 The greater efficiency of "gathering" flat matrices a number at a time, instead of picking up types one at a time.
- 4 The greater ease of spacing with matrices—without the necessity of spacing "tight-to-lift."
- 5 The resources of unlimited type supply obtained when display is set in matrices. There is no time lost in "picking for sorts."
- 6 A wide range of point sizes available on the same machine without mold or machine changes.
- 7 The simplicity—in both construction and operation—which enables any compositor to operate the Ludlow effectively.
- 8 A fine selection of typefaces, both modern and traditional, available on the Ludlow in matrix form.

These Ludlow features have helped users, who recognized the advantages of all-slug composition, to earn greater profits. These same features of a *time-tried* system will help you earn greater profits today. The facts await your request.

**LUDLOW TYPOGRAPH COMPANY**

2032 Clybourn Avenue + SET IN LUDLOW TEMPO BOLD, MEDIUM, AND BOLD CONDENSED + Chicago, Illinois



## Now, IN MALLEABLE IRON THE 100% FLEXIBLE, 4" x 4" WARNOCK BLOCK

The Warnock Diagonal Block with Heavy Lips and Rugged Corners is now available in Malleable Iron.

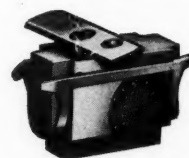
Master printers know that the one hundred percent flexible, 4"x4" Warnock System means one hundred percent print shop efficiency.

They know that the 4"x4" block eliminates warping troubles. These printers know the value of the flexible Warnock Diagonal Block,—of the automatic locking feature of the Warnock Hook, its ease of operation, and now with its operating parts of Modern Alloy Steels, heat treated for maximum service. They know of the service features of Malleable Iron.

If you are a user of the Aluminum Alloy Warnock Diagonal Block you will appreciate knowing that your present hooks and accessories can be used inter-changeably with the new Warnock Malleable Iron Block—the block that can be washed in any ink solvent.

The Warnock Block in Malleable Iron, by reason of its flexibility, efficiency and special features, is the base to specify for your Print Shop equipment,—and operating profits.

1. Shows efficient 4"x4" Square Section. Gives one hundred percent flexibility. Block now available in Malleable Iron.
2. Heavy Lips for holding hooks in.
3. Spring Dowels interlock adjacent base and prevent "working up."
4. Malleable Iron makes possible a substantially stronger Corner.
5. Inserted Racks of special rolled steel with cut teeth are firmly riveted in the slots besides being held down firmly by overhanging ledge.
6. The block is plainly graduated to picas in both directions to facilitate quick make-ready of form and register of plate.



*The Warnock Hook is noted for its compactness and ease of operation.*

THE PRINTING MACHINERY COMPANY  
NEW YORK                      CINCINNATI                      CHICAGO

## P. M. C. PRECISION METAL BASE FOR EVERY PURPOSE

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879. Additional entry at Mount Morris, Illinois.

# Early PRINTER Accused of MAGIC

LEGEND has it that Johann Fust—once supposed to be the original Dr. Faustus—arrived in Paris about 1464 with a number of Bibles printed by the German firm of Fust and Schöffer.

Printing was yet unknown in Paris, so Fust created a sensation by selling printed Bibles at prices one-third those for hand written Bibles.

Investigation disclosed a large number of Bibles in Fust's lodging and he was accused of magic, chiefly on account of the uniformity of the printed copies, compared with the hand written ones known in France.

Had Fust's Bibles been printed on Kleeffect—The Perfect Printing Paper—the evidence of uniformity would have been overwhelmingly against him.

In Kleeffect the qualities that printers have always wanted have been combined in perfect relationship and uniformity.

A smooth surface without glare and with proper ink absorption, strength suited to high speed presses, color that permits precise color work, and an opacity more than sufficient to prevent solids from showing through—not one superior quality is achieved at the expense of another in Kleeffect. In Kleeffect there is no "two-sidedness." Wire marks are eliminated. Both sides of the sheet are uniformly surfaced,



insuring the same printing qualities on the two sides. And all achieved at a price no greater than that of just printable paper.

Kleeffect—The Perfect Printing Paper—is advertised nationally in *Fortune*, *Time*, *Nation's Business*, and other business papers to create acceptance for it.

*Kleeffect*  
REG. U. S. PAT. OFF.  
**THE PERFECT PRINTING PAPER**  
MANUFACTURED UNDER U. S. PAT. NO. 1918025

*This advertisement is NOT printed on Kleeffect*

- If interested in learning more about this new paper—Kleeffect—just ask on your business stationery for the book, "The Printability of Certain Papers—and Why." Please write the Advertising Department, at our Chicago address.

**KIMBERLY-CLARK CORPORATION • Established 1872 • NEENAH, WISCONSIN**  
CHICAGO • 8 South Michigan Avenue • NEW YORK • 122 East 42nd Street • LOS ANGELES • 510 West Sixth Street

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# YOU TELL THE WORLD!

## What Have You to Sell?

● Wherever printing presses turn, THE INLAND PRINTER opens new markets for your goods. Ice-crowned Sweden consults these columns; sun-baked Turkey turns to them.

### What have you to sell?

Say it in THE INLAND PRINTER and you tell the World!

Telefoner 10 68 36 och 20 40 84 Telegramadress Gerty. ABC-Code 51b Edition - Postgironummer nr 2302

**A.-B. VILHELM JOHNSEN**  
TO ETABLERAD 1894  
*Maskiner och materiel för Tryckerier  
Bokbinderier, Kemigrafiska och  
Litografiska Anstalter*

STOCKHOLM 3. April 24th 1933  
5 David Bagare Gata

The Inland Printer,  
205 W. Wacker Drive,  
Chicago, Ill. U.S.A.

Dear Sirs,

We take the liberty of asking you about the name and address of the manufacturer of the offset press described in the February issue of "The Inland Printer", page 54. Thanking you in anticipation we are

Yours faithfully

*Wilsstr*

**T. C. M. V.**  
**DEVLET MATBAASI**  
MÜDÜRLÜK: İSTANBUL TELEFON: MÜDÜRLÜK: 24445-24446. SATIŞ: 24171  
Halkın İstanbul 10 / 5 / 1933

The Inland Printer Company,  
205 West Wacker Drive,  
Chicago  
Illinois

1  
12549  
Leff:

Dear Sir,

We have read your article regarding Offset Plates which is appeared in the Inland Printer April 1933s page 56.

We should be, therefore, much obliged if you could intervene before the firm, who could supply us with solutions mentioned in the said article, in order to have a sample and the direction for the way of using it sent to our address.

Apologizing for the trouble,  
I remain,  
Dear Sirs,  
Very sincerely Yours,  
*Hamdi Emin*  
Hamdi Emin, Director of State Printing  
Office  
of Turkey

Rica: Cevaplarda tarih ve karnesi çizgi içindeki mesrahatın yazılması.

WHEREVER civilization goes, there goes THE INLAND PRINTER. First in paid circulation, first in content, first in craft esteem the world over. More printers read THE INLAND PRINTER than read any other printing journal.



Your Advertisement in  
THE INLAND PRINTER  
reaches the men who buy



# In Detroit . . .



Detroit Convention and Tourist Bureau. Copyrighted. Grossman-Knowling, Inc.

## Buckeye Cover "*Fills the Bill*" for Speaker-Hines Printing Co.

"Dynamic Detroit"—and why not? The growth of Detroit has astonished the world.

No world crisis can shake the faith of America in the future of this great motor metropolis. Here advertising has reached its supreme development.

Buckeye Cover has been an important factor in spreading the fame of Detroit and her products. The esteem in which she holds Buckeye Cover is typified by this letter from a famous Detroit printer:



### *Famous Papers*

Buckeye Cover  
Buckeye Custom Cover  
Buckeye Text  
Beckett Cover  
Beckett Text  
Beckett Plater Finish  
Offset

THE BECKETT PAPER COMPANY  
Hamilton, Ohio.

GENTLEMEN:—I wish to compliment you on your Buckeye Cover. This versatile sheet certainly has many fine qualities, not the least of which is its printability. It is rugged, has a fine finish and folding qualities not usually found. There is a fine range of colors.

Buckeye Cover certainly fills the bill where price and quality combine to produce economic results.

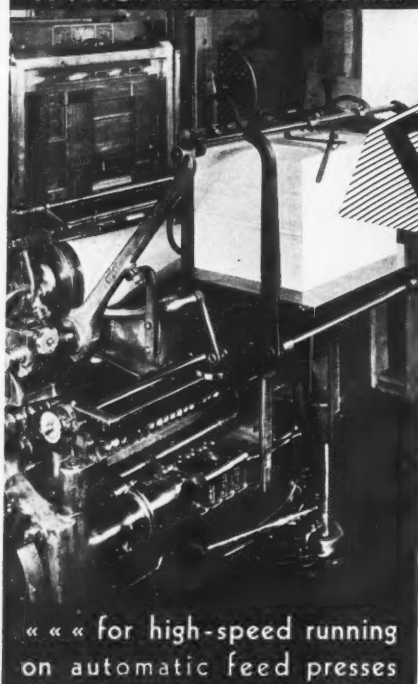
Very truly yours,

SPEAKER-HINES PRINTING COMPANY  
RALPH THOMAS, *Treasurer*

*The experience of Speaker-Hines is the experience of good  
printers everywhere. Have you a sample book?*

THE BECKETT PAPER COMPANY, *Makers of Good Paper in Hamilton, Ohio, since 1848*

TA-NON-KA Bond lies flat



« « for high-speed running  
on automatic feed presses

# PRESS PROFIT



*Your measuring-stick for  
Sulphite Bond purchases*

**T**HE way it handles on automatic feed presses is one of the essential qualities of a sulphite bond.

Running time! That's what makes or breaks your profit on the average sulphite bond job.

Ta-Non-Ka Bond is noted among printers for its ability to lie flat—free from wavy edges—and give maximum impressions per hour without lost time for shutdowns. It is what rightly can be called a PRESS PROFIT sheet.

And it is a clean sheet . . . . a strong sheet . . . . an economical sheet that in every way pleases the customer. The colors especially are outstanding for their pure, rich tone values and distinctiveness.

*Try Ta-Non-Ka! You'll like it. Send for sample sheets.*

**BADGER PAPER MILLS, INC.,**  
Peshtigo, Wisconsin

TA-NON-KA Distributors are located in principal cities throughout the United States.



• Also Ta-Non-Ka MIMEO BOND in white and six colors. Write for samples.





# Compare Performance

*No Other System Offers the Advantages  
Available through the Monotype System*



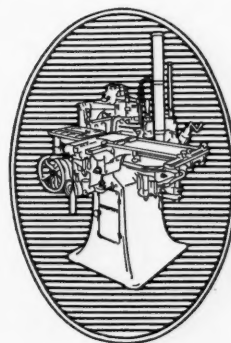
- Only the Monotype System of Composing-room Operation meets all composing-room problems to the satisfaction of both printer and his customer.
- Printers operating Monotypes enjoy the profitable advantage of being able to make a choice between all-Machine Typesetting, all-Hand Composition, or Machine Typesetting supplemented by Hand Work—and still print each job from brand new type at the lowest possible cost. Their Monotype facilities permit them to select that particular method which is best adapted to meet the requirements of each piece of printing.
- For the same Monotype which sets type in sizes from 4 to 18 point also casts type, borders and ornaments in all sizes up to 36 point, and rules, and leads and slugs from 2 to 12 point, for hand composition and non-distribution.

*There'll be no obligation  
when you write for details*

**Lanston Monotype Machine Co.**

Monotype Building, 24th at Locust, Philadelphia, Pa.

Composed in Monotype Bodoni Family.

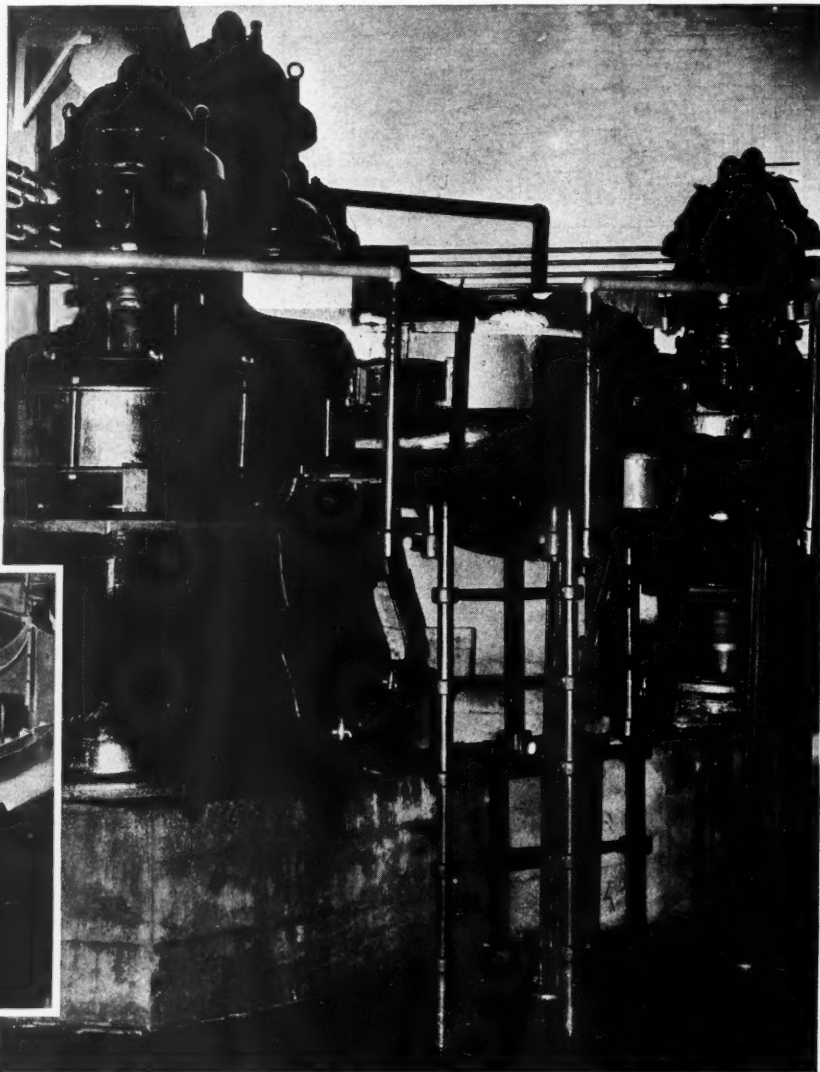


*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



USE GILBERT PAPERS FOR DURABILITY • FOR IMPRESSIVENESS

*Why*  
**LANCASTER  
BOND**  
*is perfectly  
clean*



Lancaster Bond (as are all of the Gilbert Paper Company's papers) is manufactured through centrifugal refining machines as shown in the photograph above. These machines rapidly whirl the liquid suspended fibres, removing from them all dirt and foreign substances before the fibres go to the paper machine to be turned into sheets of bond and ledger papers. Cleanliness is very important in your letterheads and every manufacturing operation in the modern mill of the Gilbert Paper Company is designed to produce clean, brilliant white sheets of paper for your use.

Lancaster Bond is 100% rag stock of the highest quality, tub-sized and air-dried. It is carried in stock for your service in all standard weights and colors and makes most impressive stationery for your letterhead work. Envelopes to match.

*Other Gilbert papers are:*

*Dreadnaught Parchment • Valiant Bond • Radiance Bond • Resource Bond • Avalanche Bond • Dispatch Bond • Dreadnaught Linen Ledger • Old Ironsides Ledger • Dauntless Ledger • Entry Ledger*

**GILBERT**  
**PAPER COMPANY**  
MENASHA, WISCONSIN



# THE *new* NATIONAL GALLERY



FROM the log shack in the remotest district to the home on Fifth Avenue, wherever publications or commercial printing can penetrate, the Creative Art Talent of America is promoting happiness and stimulating human activity.

Formerly, pencil and brush gained its award of merit only through an exhibit in an accredited gallery, and a mighty slim award at that. But creative art itself struck off the old limitations by sketching the bold outlines of a new business opportunity.

A new factor had appeared in the business field—*creative selling effort*. The creative artist, knowing the power of line, form, and color—beauty to build a new conception of merchandise, allied himself with creative selling and became a stu-



Bruehl-Bourges Photo

Condé Nast Engravings

EVERY NEWSSTAND • EVERY HOME HAS AN EXHIBIT OF COLOR BEAUTY

# ink effects

## UNVEIL A CONTINUITY OF CONSTRUCTIVE EFFORT

dent of selling practices and appeals. Merchandise appeared in a new and glorified light, and all products spruced themselves up to sit for their portrait.

Today our National Gallery is a nation-wide affair. Every newsstand, home, and office is a point of exhibit for our best illustrative color talent. Masterpieces of creative effort surround us, and our color sense has an opportunity for a continuous feast.

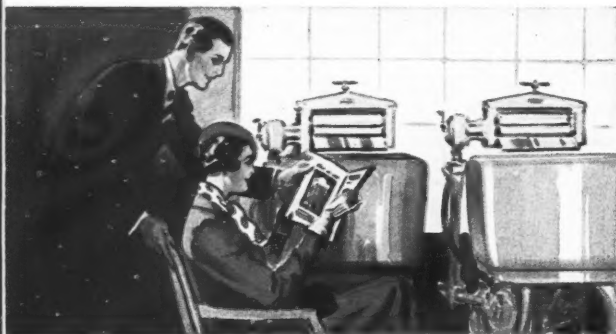
And here is the interesting phase of the whole situation—the relation of creative art talent to *ink quality*.

Ink is the medium through which illustrations gain life and feeling. Ink effects are the final unveiling of a continuity of constructive effort. Ink can make or mar the best advertising idea. And that is why this ink-making organization and the creative illustrators of America meet on common ground—that is why our ink laboratory is continu-



ally devoting its talents and energies to the development of color beauty—that is why our engineers are prepared to co-operate right in the pressroom in the proper application of ink to paper.

This entire organization concentrates upon the highest standards of color expression in ink. Our printed matter will prove interesting to everyone identified with the craft, from artist to pressman. Is your name on our mailing list?



### THE INTERNATIONAL PRINTING INK CORPORATION

75 VARICK STREET

NEW YORK CITY

Branches in the following cities: Atlanta, Baltimore, Battle Creek, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Kalamazoo, Kansas City, Los Angeles, Milwaukee, Minneapolis, Nashville, New Orleans, New York City, Philadelphia, Richmond, Rochester, St. Louis, St. Paul, San Francisco

INKS FOR ALL PAPERS • ALL PURPOSES • ALL COLOR EFFECTS



"kindle the forge fire for there



is work to be done today"

## Beginning the Strongest Advertising Campaign HAMMERMILL Has Ever Waged to Help Sell Printing

Beginning in September and continuing through the fall, a series of Hammermill advertisements will appear in the most extensive list of national magazines Hammermill has ever used. Full pages and double spreads will appear. This is a very significant campaign, the strongest advertising effort Hammermill has ever made to promote the use of printing.

For twenty-one years Hammermill has told business men to use more printing.

No other single effort has done so much to establish and promote the use of business print-

ing as an instrument of business management.

Now the country moves forward to National Recovery. Factories are reopening, men are going back to work, sales and advertising efforts are resumed. Business executives face big problems. Printing can help thousands of business men in their daily work . . . for "Printing Gets Things Done." "Turn to your printer!"

This is the Hammermill message to business management beginning with a double-page advertisement appearing in The Saturday Evening Post of September 9, entitled:

### ARE YOU FORGING A STRONGER BUSINESS IN THIS DAY OF NATIONAL RECOVERY?

Using forceful similes, this advertising talks to millions of business men about their printing, the forms, records, orders, instructions that are the tools of management. Hammermill says "Sharpen these tools, replace those that are missing, forge new tools for new tasks, use *printing*."

A striking broadside booklet with the title "Are You Forging A Stronger Business In This Day Of National Recovery?" will be placed in the hands of thousands of big business executives. It tells how and why and when and where printing can be used to aid management today.

### *All Hammermill Agents Are Cooperating With This Campaign*

This is not an isolated campaign of words. It is a big industrial movement forward. One hundred twenty-seven paper merchants—the entire group of Hammermill Agents—are giving this campaign active support, just as they and Hammermill are giving their energies to cooperate in the National Recovery Program.

These Hammermill Agents in nearly one hun-

dred cities in the country are carrying large stocks of Hammermill Bond and other standard Hammermill Papers to give the service that makes Hammermill Papers the most readily available lines in the world.

These Hammermill Agents are using every means in their power to spread the idea, the message of this campaign to promote printing orders.

*Seize this opportunity to sell more printing. Get the new business. Use standard Hammermill Papers. Support the Hammermill merchants who are supporting you. Send for the booklet, "Back to Sanity and Profits In Selling Printing."*

Hammermill Paper Company, Erie, Pa.

Please send me the booklet, "Back to Sanity and Profits In Selling Printing."

Name.....

Position.....

(Please attach this coupon to your business letterhead)

IP-S

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## Obsolete Equipment Is Expensive



### Hamilton Furniture Cuts Printing Costs

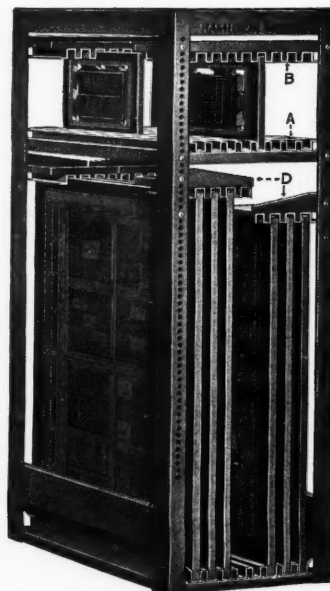
Many valuable minutes and many dollars are lost through the use of obsolete and inadequate equipment. Accidents, damage to forms, etc., cause much loss in resetting, composition and in making over damaged cuts.

HAMILTON Chase Racks will provide systematic safety for your forms and save much time in composing and press rooms.

Manufactured by

**HAMILTON MANUFACTURING CO.**

TWO RIVERS, WISCONSIN

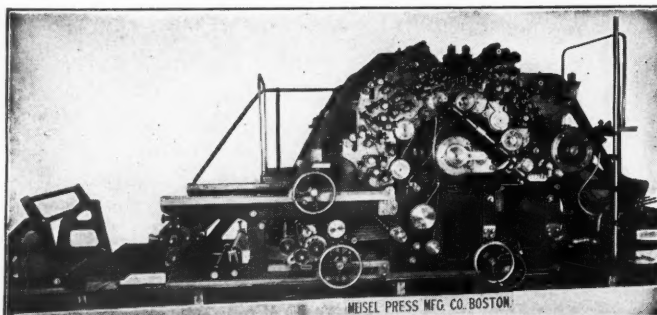


Eastern Office: Rahway, N. J. • Pacific Coast Branch: 4440 E. 49th St., Los Angeles  
Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere

## GENERAL UTILITY PRINTING THE ALLSIZE-VARIABLE-MULTISIZE PRESS

### TYPES

- 1.—Cut before printing
- 2.—Cut after printing
- 3.—Rewind



### MODELS

Multicolor  
Overshot feed  
Undershot feed

### DELIVERY

*Fly Chain*  
*Tape Creel*

These machines enable you to meet any embarrassing condition with ease. The effort and time required to change is very slight. Most all materials can be handled; Tissue to Cel-



Reg. U. S. Patent Office

lophane. Consult us on Rotary Presses for Type, Offset-Rotogravure, also Bed and Platen Presses, Slitters, Sheet Cutters, Pad Cutters, Plate Machinery, and Numbering Equipment.

**MEISEL PRESS MFG. CO.**

944-948 DORCHESTER AVENUE  
BOSTON, MASSACHUSETTS, U. S. A.



# After Your Letters Are Typed



## Then What?

Look at your letters impartially . . . what impression will they leave with the recipients? Is the paper the kind that would inspire your confidence? Does it look and feel like good business? You will say "yes" without a single hesitancy if your letters are typed on Howard Bond. For the very reason that Howard Bond's matchless snow-white color . . . superior strength . . . and smooth surface, add to the appearance of printing, typing and pen-and-ink writing as only Howard Bond can . . . at a moderate price. You'll find it better business and better economy to write on Howard Bond, in white and any of its 14 colors.

**THE HOWARD PAPER COMPANY • Urbana, Ohio**

*Compare it! Tear it! Test it! and you will specify it!*

# HOWARD BOND

**WATERMARKED**  
*"The Nation's Business Paper"*

The Howard Paper Company,  
 Urbana, Ohio.

Gentlemen:

I would like to have a copy of Howard Bond's Portfolio,  
 entitled "Nature Tells a Story."

NAME \_\_\_\_\_

POSITION \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

*(Please attach to your business stationery.)*



*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



**"And the rain descended, and the  
floods came and the winds blew..."**

Matt. 8:25

*and nothing happened!* . . . According to the old parable, the house stood up under all these catastrophies because it was founded on a rock. *The Rock of Your Business Salvation is Modern Press Equipment.*

**W**E don't have to tell you that! You know right now (if your equipment is obsolete) that printers with modern presses can do better work in quicker time, for less money, still make a decent profit, and underbid you on a job.

Last month we referred to the fact that the NRA Laws provide "no sheltering umbrella" for the printer whose equipment is not up to date.

That is a fact that still remains. The Government insists that you make a profit when you make a sale. It does not tell you how to do it. The Government insists that your men work only

a certain number of hours. It insists on a certain minimum wage. *But Uncle Sam does not tell you how to equip your plant.*

We are able to help you on equipment. *We show you how to install presses that make money.*

Our offer of two years ago still holds good—to take in your old presses at their true value, in exchange, as part payment on new equipment, and to junk the obsolete equipment by breaking up. Hard on the old presses but good for you, and good for other printers.

*Talk to us—we can show you the way.*

## **HARRIS · SEYBOLD · POTTER**

HARRIS-SEYBOLD-POTTER COMPANY, General Offices: 4510 East 71st Street, Station D, Cleveland, Ohio

Sales Offices: New York, 461 Eighth Ave. // Chicago, 343 South Dearborn St. // Dayton, 813 Washington St. // Factories: Cleveland, Dayton

THAT  
"EXTRA  
TOUCH"



*of Correctness that Costs so Little*

● WHEN the three R's stood for something besides roadsters, roadhouses and radio, romance thrived on corsages and correct manners. The thoughtful escort arrived with bouquet in hand because it was the considerate thing to do — a proper tribute to the time, the place and the girl. » » » In modern business, letters seek favor with customers and prospects. And a modern letterhead on *Correct Bond* is the extra touch of correctness that pays a compliment to the reader and earns consideration for your message. » » » Yet in spite of its evident high character and rag content quality, *Correct Bond* is inexpensive.

*You're correct and you're thrifty when you use Correct Bond.*

THE AETNA PAPER COMPANY . . . . . DAYTON, OHIO

*Correct Bond*

*See our exhibit at "A Century of Progress."*



*The*

LETTERHEAD PAPER

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

15

# PRINTING ORDERS

## *won't grow on codes*



**C**ODES have been so prominently in the public prints; in every-day conversation; on the radio; uppermost in the minds of so many that some other things, perhaps equally important—important to the success of codes even—have been eclipsed.

In commenting upon the main objective of the NRA, to extend employment and increase wages paid, Arthur Brisbane observed something to the effect that no one has said where the money is to come from.

Only a cursory examination of the figures compiled by the U. T. A. Department of Finance and Accounting is enough to show that the money will *not* come from reserves. There are few firms in the printing or any other business that still have adequate reserves. So *that's* out.

### **Where to Get the Money**

President Roosevelt and General Johnson have both suggested where to get the money. The President:—"I ask that management give first consideration to improvement of operating figures by Greatly Increased Sales." General Johnson:—"In its effect, the law will bring to the fore the Sales Problems of the manufacturer."

Under codes, just as formerly, the money to pay wages must come from the only possible source, namely, from sales at a profit. Employers do not pay wages. Never have. Never will. The best they can do is to organize to make sales and then apportion a fair share of the proceeds of sales to wages. The money comes from customers, if at all.

### **How to Sell Printing**

In formulating the President's Agreement, the Blanket Code, the limitation of working hours was made *not* to apply to "outside salesmen"—probably because it was realised by the Administration that the very best that

all the salesmen in every line of business could possibly do, working without any limitation to their hours, would still not be enough to produce the amount of recovery desired quickly enough.

Selling printing—selling it profitably and in adequate volume—requires special training. The "quoters", the "bidders", the "chisellers", and the mere solicitors, though often termed "salesmen", are distinctly *not*. There is urgent need in the industry for more and ever more men who can show prospective customers how, by the proper use of printing, they, too, can procure the "greatly increased sales" the President says are so important. To do that, salesmen must first know, themselves, what they would teach to customers.

There are literally thousands of firms that are wondering where *they* will get the money to meet *their* increased payrolls. The President has told them it is in "greatly increased sales". But many of them do not know how to set about producing those "greatly increased sales"; do not know that they need printing to help them do it. Such firms, facing the solution of this new, added, code-made problem, surely will welcome the printing salesman trained to help them solve it.

The United Typothetae of America has invested many thousands of dollars to provide training instructions and selling helps for printing salesmen. Many printers have found the U. T. A. marketing services alone have more than paid for the cost of their membership, giving them all the other services Typothetae provides as "velvet".

If you would like to know where to get the money for meeting your own increased payroll and if you would like to know how to sell more profitable printing: use the coupon to ask The United Typothetae of America.

UNITED TYPOTHETAE OF AMERICA,  
1200 Tower Bldg., 14th & K Sts., N. W.,  
Washington, D. C., U. S. A.

\_\_\_\_\_, 1933

We are interested in knowing how to sell more profitable printing. We employ \_\_\_\_\_ salesmen. These employed salesmen account for about \_\_\_\_\_% of our sales volume: the \_\_\_\_\_ executive(s) for the remaining \_\_\_\_\_%. About \_\_\_\_\_% of our volume is advertising printing: \_\_\_\_\_% is publication work: \_\_\_\_\_% is form or utility printing. We are seriously interested in knowing more about the U. T. A. marketing services checked below.

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> Course in Selling Printing | <input type="checkbox"/> Sales Portfolio | <input type="checkbox"/> Printed Specimens and Market Data |
| <input type="checkbox"/> Printing Sales Manual      | <input type="checkbox"/> Sales Clubs     | <input type="checkbox"/> Specific Sales Management Counsel |

Signed \_\_\_\_\_ Position \_\_\_\_\_ Firm \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State or Province \_\_\_\_\_

1-12

**UNITED TYPOTHETAE OF AMERICA**



THE BEST BOND AND LEDGER PAPERS ARE MADE FROM RAGS



## WHY ARE THE BEST PAPERS MADE FROM RAGS

■ Looking at rag fibre through a microscope, you would actually see the reason for the superior strength of rag-content paper. The fibres would look frayed and frazzled, with many curly tendrils extending from all sides. The value of this phenomenon, which occurs in no other paper-making material, becomes evident when the sheet of paper is being formed. Not only do the fibres themselves interweave, but the tendrils of each fibre strongly interlock with those of adjacent fibres, so that the whole mass is "matted" with exceptional density.

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■ Chieftain Bond demonstrates by its performance these advantages of rags in paper. A portfolio of printed samples will be sent on request. Neenah Paper Company, Neenah, Wisconsin.



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Neenah guaranteed papers at various prices are available for every bond and ledger need. Other bonds are Old Council Tree, Success, Conference, Neenah, Glacier. The ledgers are Stonewall, Resolute, Prestige and Putnam. Samples will be sent upon request.

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● Neenah papers are made from the printer's point of view. In order to guarantee satisfactory results for both you and your customers, every Neenah paper is shop-tested — actually tried under ordinary printing conditions for make-ready, feeding, impressions-per-hour, register, ink-drying. Consequently they provide faster and easier handling in the pressroom and better performance in your customer's office.

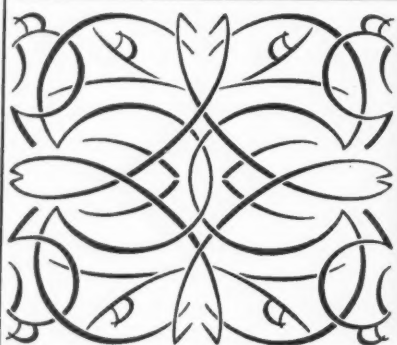
● Advertisements like the one shown at the left are helping you by building a preference for good paper and making it easier to sell good printing.

● Suggest Chieftain Bond or another of the Neenah papers for your customers' bond and ledger jobs. The mill will cooperate further by supplying you with either plain or printed samples.

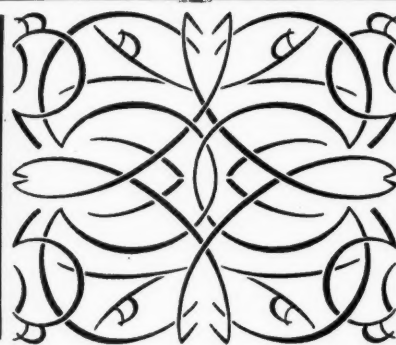
+

Bond Papers: OLD COUNCIL TREE  
• SUCCESS • CONFERENCE •  
CHIEFTAIN • NEENAH • GLACIER  
Ledger Papers: STONEWALL • RESO-  
LUTE • PRESTIGE • PUTNAM

Please Mention THE INLAND PRINTER When Writing to Advertisers.



# The Inland Printer



*The Leading Business and Technical Journal of the World in the Printing and Allied Industries*



## LEADING ARTICLES IN THIS ISSUE

*September, 1933*

N. E. A. Codes Include All Printers!.....	21
N. R. A. Doesn't Forbid Lower Costs.....	24
Craftsmen Urged to Aid Education.....	25
Editorial .....	29
German Captures First and Second Prizes for Cards.....	31
Radio Pays Tribute to Printing and the John Henry Nash Library..	42
Passing Buck to Paper Often Costly.....	49
Accurate Division of Words Marks Work as That of Good Printer...	53
Fair Wage Plan Lowers Shop Costs.....	55
Famous Schooner on Frontispiece is Fine Offset Reproduction.....	57
This Month's Prize-Winning Cover Features Restrained Modernism..	54
Uses Clear Stock for Novel Layouts.....	58
Here Is How a Western Firm Cuts Down Waiting Time on Presses...	59
Roaring, Romantic America in Print.....	60
Publications on Christian Science Move Into New, Modern Plant.....	63
Old-Time Printers in Detroit Prove They Can Still Set Type by Hand..	64



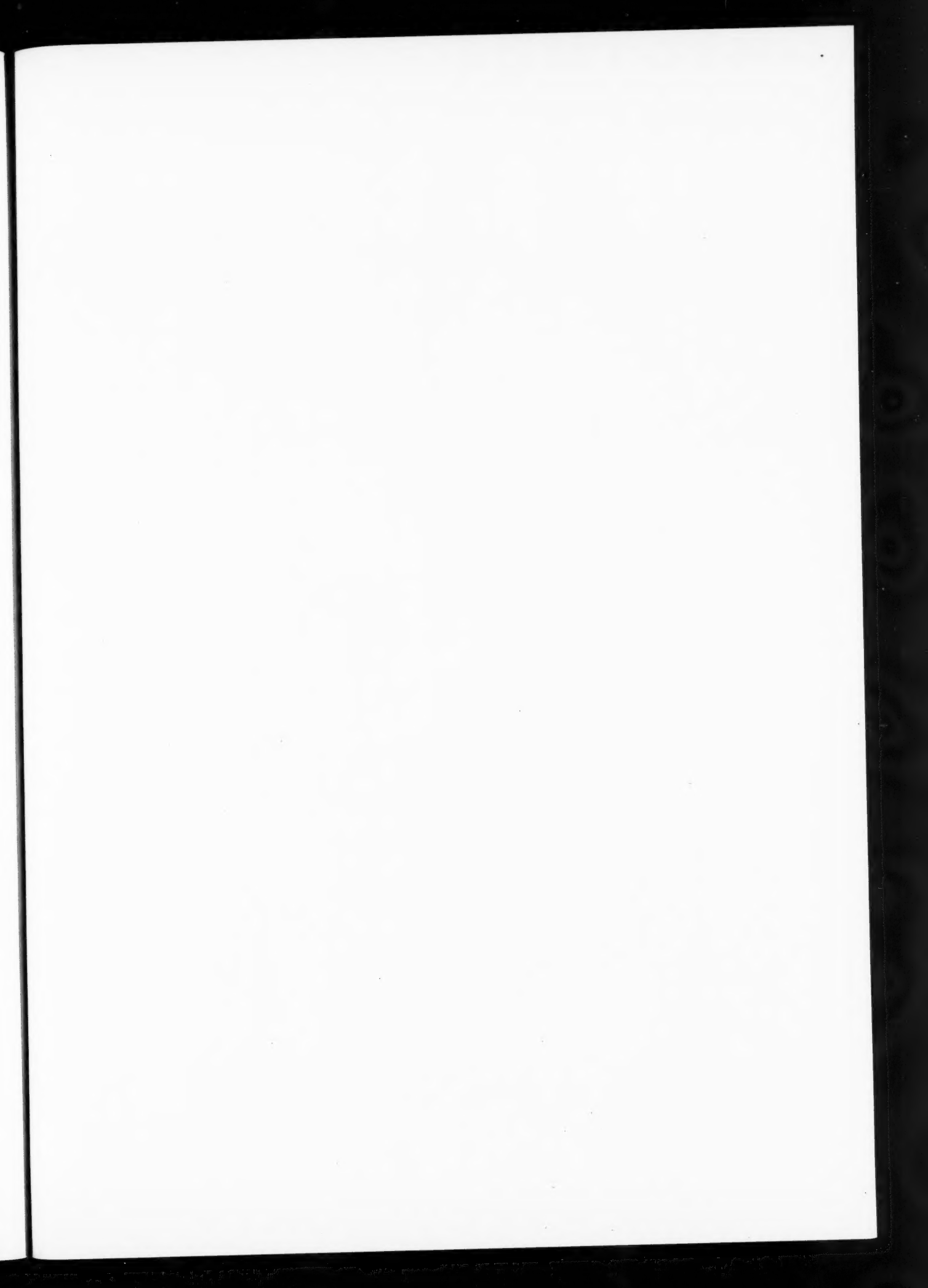
## REGULAR DEPARTMENTS

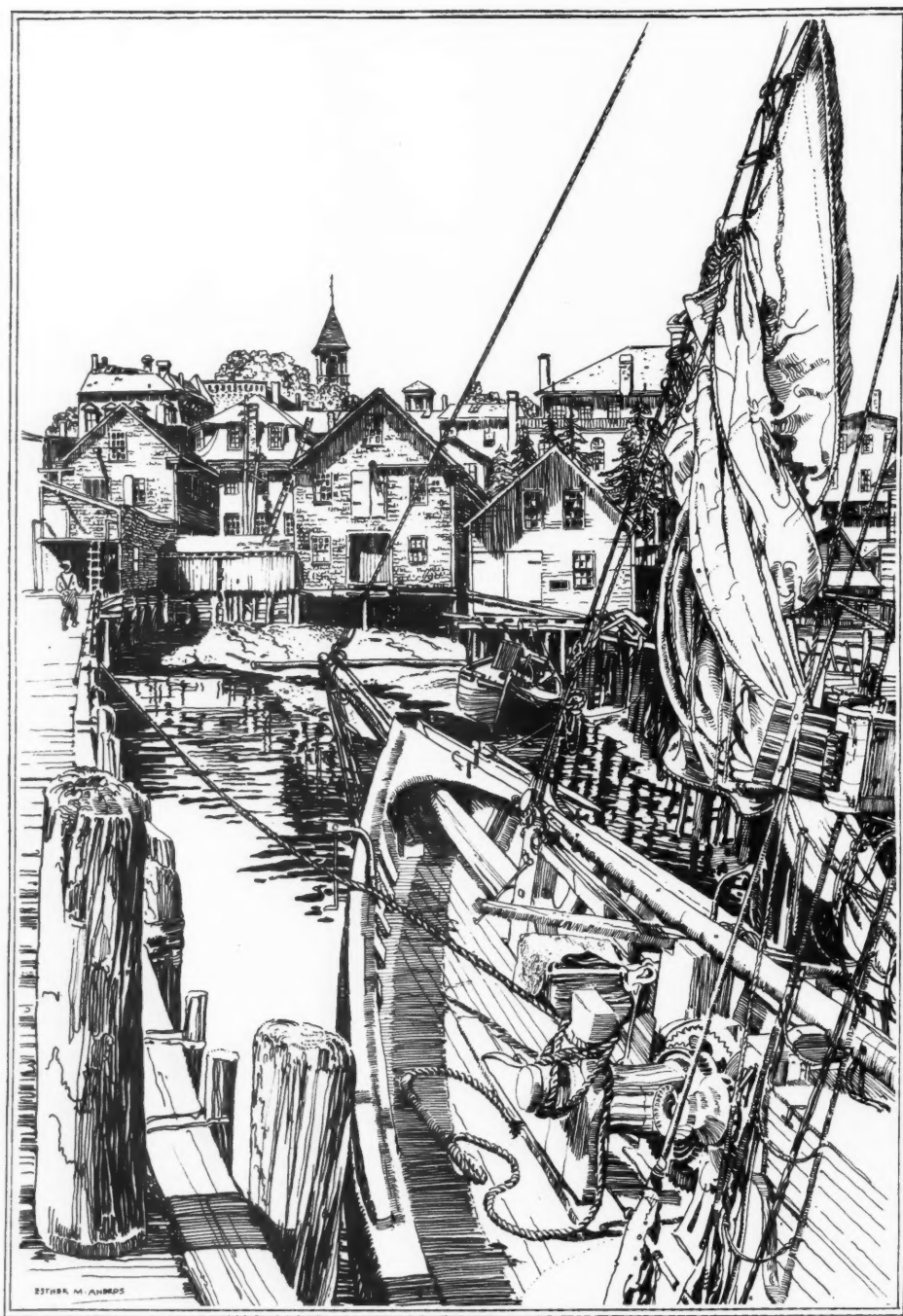
Review of Specimens.....	35	Back Shop Ideas.....	50
Typographic Scoreboard.....	42	The Proofroom.....	51
The Pressroom.....	46	The Month's News.....	65

**J. L. FRAZIER, EDITOR**

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"THE MOST FAMOUS FISHING CRAFT ON THE SEA"

The Gertrude L. Thebaud, in dock at Gloucester, from drawing by Esther M. Andros. This boat sailed to Washington to represent the fishing industries of the Bay State and later through the St. Lawrence and the Great Lakes to the Century of Progress Exposition, Chicago

*Deep Tone offset by THE TUDOR PRESS, Inc., Boston, Mass.*

# N. E. A. Codes Include All Printers!

*Publisher-printers adopt basic code for graphic arts industry and a divisional code which covers weeklies, smaller dailies, and commercial shops*

THE CODE CONVENTION sponsored by the National Editorial Association met in Chicago on August 17 and 18, and adopted two codes.

Only the day before the convention opened, the N. E. A. Washington manager, Bill Daley, had a two-hour conference with the deputy administrator who is to conduct the hearings on printing and publishing codes. He was told, "off the record," of course, that it was the plan of the N. R. A. to write one basic code for the entire graphic arts industry, and then to require all of the twenty-one divisions of the industry to model divisional codes on the lines laid down in the basic code. The twenty-one divisions for which codes will be considered are those specified in Department of Commerce Chart Five.

Officers and directors of the N. E. A., meeting informally prior to the code convention, felt that it would be preferable to have the basic code come from within the industry, rather than from some Governmental bureau.

## Basic code is prepared

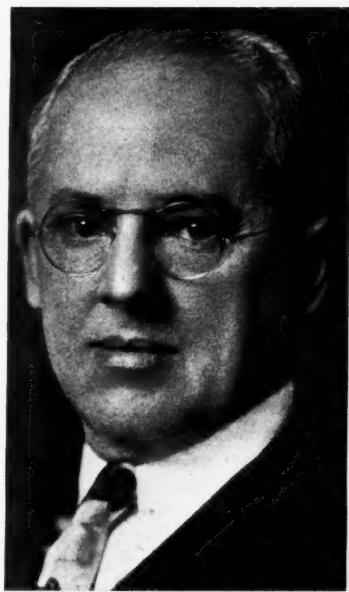
Accordingly, a suggested basic code was drafted and presented to the convention. It was given unanimous approval after minor changes had been made. The convention was told that it was not the desire of the N. E. A. to jam the basic code down the industry's throat (figuratively speaking) but to provide a basis upon which the Government Administrator could work.

The basic code provides for open shops, limits mechanical employees to forty hours weekly and clerical help to forty-eight, and forbids use of children under sixteen in mechanical work. It sets the rate for mechanical employees at forty cents an hour for men and at thirty cents for women. All apprentices

and learners may be paid a lower rate, but are limited to one for each five employees. Office executive help earning \$35 weekly is exempt from hour limits.

The basic code provides for a National Council of the Publishing and Printing Industry, to be made up of one representative from each of the trade associations operating under some divisional code. This council is to be the industry's arbitration board.

Trade practices incorporated in the Code of Fair Competition adopted by the convention of commercial printers sponsored by the United Typothetae of America are listed in the code approved by the publisher-printers. In main essentials, it is much the same, differing principally in administration.



WALTER D. ALLEN

*N. E. A. president plays a leading role in winning publisher approval for two codes*

As the Honorable John C. Nance, of Oklahoma, chairman of the convention, called for consideration of the code for publisher-printers (weekly and small dailies), several delegates rose to say that associations of the publishers and commercial printers have been formed in their respective states during the last two months to seek code administration under the N. E. A. They stated that it was their belief that the commercial printing code adopted at the convention sponsored by the U. T. A. was not suited to the peculiar needs of the village and small town shops.

## Takes in commercial shops

As a result, the code, which names the National Editorial Association as the agency of administration, includes "all printing plants coming within the United States Department of Commerce definition for 'Industry Number 510, Printing and Publishing, Newspapers and Periodicals,' wherein there is a newspaper published and/or printed; and of 'Industry Number 508, Printing and Publishing, Book and Job,' that are members of the association and all other commercial printing plants signing this code or being assigned to administration under it."

When it was pointed out that this definition includes the entire printing industry, except lithographers, bookbinders, and so forth, officials said that the accompanying brief would ask the National Recovery Administration to set a limitation according to population, dividing the commercial shops between the U. T. A. and N. E. A. for administration. Some officers privately expressed the belief that the N. R. A. would strike out the commercial-printing group, limiting the N. E. A. to administration of weeklies and smaller dailies in its membership.

The question was raised as to what effect the American Newspaper Publishers Association "code" would have on the N. E. A. divisional code. It was then explained that the A. N. P. A. had not submitted a true code, but only a

series of exceptions to the President's Reemployment Agreement, which is to expire December 31, 1933.

Because of this, President Walter D. Allen said, smaller dailies could sign the N. E. A. code without confusion. He added that if the A. N. P. A. later submitted a full code for approval, the larger dailies would probably be administered by that organization.

Since the periodical publishers have already submitted a code to the administrator, it is presumed that such publications will not be included under the N. E. A. code as now provided.

#### **Upholds open-shop principle**

The open-shop principle is upheld by the N. E. A. code, which also forbids employment of minors under sixteen in mechanical departments, although permitting use of children between fourteen and sixteen for delivery of such newspapers, up to three hours daily, between 7 a. m. and 7 p. m., outside of regular school hours.

Maximum working hours are to be uniform for the whole country, forty hours, though in emergencies overtime and extra shifts are permitted when competent labor cannot be obtained. Employees are limited to 1,040 hours in any six months, but the section was amended to provide that, in any town, village, or city where there is a shortage of labor of the classes mentioned, the employer may petition the N. E. A. for permission to ignore the hour limitation pending inquiry by the N. R. A., if he agrees to abide by the decision of the investigation. This satisfied delegates who attended with instructions to ask forty-four hours weekly or more.

Delegates from a dozen states arose to describe the "peculiar" situation of village and small-town publishers in their states, where even in the so-called suburban communities it is impossible to obtain competent help at a wage the publisher can afford. Inability to raise present advertising rates and subscription price sufficiently to cover such increased cost will be cited in the brief which will accompany the code when submitted for approval.

#### **48 hours for clerical help**

The code provides a forty-eight-hour workweek for all clerical help, except managerial help earning \$35 or more weekly. It exempts all editorial staffs from the hour stipulations, although including them with clerical help in setting minimum wages. Scales in the code provide \$15 weekly in cities over 500,000; \$14.50 in cities of 250,000 to 500,

000; \$14 in cities of 25,000 to 250,000; \$13 in towns of 5,000 to 25,000; \$12 in towns under 5,000, except where the employee is not now earning that much, in which case the employee is to receive an increase of 20 per cent. Wages for shop and mechanical labor are forty cents an hour for men and thirty cents for women in all communities.

An important provision of the code is that which forbids employers to cut wages of employees below the scale paid on July 1, 1933. This will prevent unscrupulous employers from reducing wages of workers to the minimums set forth. The code also declares that present contracts with employees shall continue in force, with adjustment of hours where necessary.

Under trade practices, the code requires use of an approved cost-finding system or an approved price list based on a cost-finding system.

Deceiving or defrauding customers with respect to "newspaper circulation, or as to quantity, quality, grade, or substance of stock or any other material element entering into the completed printed product" is a code violation.

#### **Forbids charity plants**

The code makes the same provisions against sale of commercial printing by political, charitable, church, and similar plants, as contained in the Code of Fair Competition for the Printing Industry. An inquiry as to the effect of this clause on the business of the Christian Science Publishing Society, which produces a newspaper, various periodicals, tracts, pamphlets, and also books, found the code writers unable to answer. The question is left up to the Administrator to decide.

Newspapers are forbidden to publish legal advertising at less than the legal rate in the state or county of origin. The code further declares that "The stabilization of prices shall immediately be based upon cost and no bid shall be submitted or price quoted, or printed matter or service sold or rendered by any person or concern in this subdivision of the industry for less than the cost of production, as set forth in Article VI, section a, plus the cost of all materials and outside purchases required to produce such printed matter or render such services, plus a reasonable profit on the matter."

"This provision shall not apply to newspapers or other periodicals with a bona fide paid circulation list, sold and/or delivered by the publisher."

The latter stipulation classes free-circulation newspapers, free shopping

guides, and similar publications as ordinary printed matter, on which a profit must be shown each issue if the publisher is to avoid violating the code.

#### **Augments governing body**

The code provides that the governing body of the National Editorial Association is to be augmented by four members from Newspaper Association Managers, one from the Pacific Coast, one from the East, one from the South, and one from the Middle West, for administration purposes. No such association manager may be from a state already having a publisher serving on the N. E. A. board.

Actual administration remains with "state, regional, or local associations affiliated or coöperating with N. E. A." All local administrative rules are to be set up by such associations, subject to the approval of the N. E. A. It is expected that this plan will greatly reduce the administrative cost of each particular group of publishers.

The National Editorial Association may assess individual publishers and all others to be administered under the code for the necessary cost of such administration. An assessment of \$9,000 on state press associations has been levied to pay for the cost of the code convention and of submitting the code to the National Recovery Administration. Part of this money already has been received and it is expected that the balance soon will be forthcoming.

#### **46 states represented**

More than a hundred publishers and commercial printers attended. Forty-three states sent two or more delegates each, while three states sent proxies. Only two states failed to answer the call, but these are expected to approve the code in state conventions before it goes to the President for approval.

Considerable cheering followed the reading of a story from the *LaGrange* (Illinois) *Citizen* for August 17 in regard to the Government's stand on "fair practices." Restrictions on advertising contained in License Number One, issued by the Department of Agriculture for milk producers and dealers, are in Section 10 of the license as follows:

Advertising. Except as the same may be conducted through an association of distributors, it shall be considered unfair practice

(a) To take advertising in any program, periodical, or publication of any kind whatsoever, unless such publication has a general paid circulation or is on sale on newsstands. Advertisements or display type in telephone directories, advertisements in hotel registers, and radio advertising are to be considered in the same class as program advertisements.



A member of the national committee states that an interpretation has been made that a free-circulation newspaper does not qualify by placing some of its papers on sale at a newsstand. As long as any portion of the edition is given away, dealers are forbidden to advertise in its columns.

Paragraph "b" prohibits floats in parades, and "c" puts a ban on buying tickets for benefits, concerts, fairs, and exhibits.

The *LaGrange Citizen* is published by W. W. Loomis, nationally known authority on newspaper law.

### Harmonious convention

As the convention drew to a close, many of the leaders expressed the belief that it was the most harmonious gathering they had ever seen.

Considering the convention's work, Clayton Rand said, "This is by far the most representative meeting of small-town publishers ever assembled. It is the first time in history that state press-association groups have made such a whole-hearted response to a call. Only two states were absent. We have laid the predicate here for a united front in all future action affecting the interests of printer-publishers."

Honorable John C. Nance, chairman, legislator, and publisher: "This is the most outstanding gathering of the publisher-printers ever to come together. All had a clear conception of the objectives sought. These men are the leaders of the industry in their own states, chosen by their fellow publishers to write history. They displayed patriotic enthusiasm and each thoughtfully considered subjects entering into building a code that would be accepted."

### Fair in administration

Kenneth F. Baldrige, vice-president of the N. E. A. and publisher of several papers in Iowa: "We have created an administrative foundation which is fair to publishers, to employees, to the nation at large. We need have no fear of its acceptability."

Lee Nichols, publisher of an Oklahoma daily, member of the N. E. A. laws committee, and chairman of the code committee: "General spirit of the convention has been in accord almost unanimously with the N. R. A. program. It seems from the action taken here that the printing industry should eliminate many disastrous practices."

Grant Caswell, publisher, manager of Iowa State Press Association, and former member of THE INLAND PRINTER's staff: "The action of this convention has been constructive—from the broadest standpoint. I think the newspaper publishers did wisely to include commercial printers under their code."

## Printing Code Administration

IN REPORTING the convention sponsored by the United Typothetae of America, at which the Code of Fair Competition for the Printing Industry was adopted, THE INLAND PRINTER described the administrative features of the code. In publishing the text of the code in the August issue, those sections were omitted, not having been released at that time. This part is printed here so every printer may have a complete copy.

**XIII. ADMINISTRATION:** At a conference held in Chicago, July 13 and 14, to which the United Typothetae of America, the national trade association of the general commercial printing industry, had invited representatives of the independent local and regional printing organizations of the United States, and which was attended by representatives of approximately seventy-five printers' associations of all classes, the United Typothetae of America was and is designated as the instrument of cooperation in effecting the purposes of the code and in coordinating the efforts of the various trade associations, of the industry, and of the Government, in achieving the objectives of the National Industrial Recovery Act.

**A. National Administration:** The conference also divided the country into seventeen industrial zones, and elected a National Executive Committee, consisting of thirty-six members, from these zones for the purpose of administering the code nationally. The basis of representation agreed upon was that each zone should have at least one representative, and additional representatives on the basis of each \$55,000,000 of printing sales in the year 1929.

The National Executive Committee has the power to rezone the country, if necessity therefor should be revealed, but the number of its members shall always be twice the number of zones plus two.

The National Executive Committee was authorized to appoint from within its membership, or from without, a committee of three to be known as the National Control Committee, whose power and authority shall be delegated by the National Executive Committee.

A Finance and Budget Committee was appointed by the National Executive Committee, and will establish the amount of money to be provided by each zone as its proportion of this budget on the basis of the annual mechanical payroll of the zones without maximum limitations. The same basis of dues assessment for national administration is to be applied everywhere. Each zone shall determine for itself the amount of money required for local administration of the code on the same basis, and the local association shall be constituted the agent of the zone in collecting and disbursing all money.

**B. Local and Regional Administration:** The local printers' associations now in existence within each of the seventeen zones, and any new associations that may be

formed, shall execute local administration of the code for all printers in the locality now embraced by them. By agreement of the local association affected, each zone may be subdivided territorially or by trade divisions in order to complete the most practical method of administering the code within the zone. Such local associations shall establish an organization basis for the administration of the zone and determine the method of selection of an executive committee which shall administer the affairs of the zone under the National Executive Committee and the Administrator.

When a local association has been recognized by the Zone Executive Committee as the administrative unit for the territory assigned it, all individual plants within that territory, in relation to questions governed by the code, shall be subject to its jurisdiction, and neither the Zone Executive Committee nor the National Executive Committee shall recognize the appeal of such individual plants unless the subject of the appeal has been submitted for consideration and action by the local organization.

The autonomy of present printers' associations or of new ones is guaranteed.

### XIV. METHOD OF CODE ENFORCEMENT LOCALLY AND REGIONALLY:

Upon the local associations within each zone will fall the main responsibility of carrying out the provisions of the code and seeing that they are not violated. Subject to the approval of the Zone Executive Committee, each local association shall draw up such rules and regulations and effect such organization that complaints may be heard, investigations conducted, penalties inflicted, and the legal procedure, in Section 3 (c) of the Act, be invoked.

In order to avoid burdening the courts, each local association shall endeavor to have all printers within its jurisdiction bind themselves to an arbitration agreement whereby they will agree to abide by the decision of a local arbitration board, set up within the local association to settle all complaints of or disputes among local printers. In certain specified cases appeal from these decisions should be permitted to go to the Zone Executive Committee, and then to the National Executive Committee, and even to the Federal Administrator.

Printers not voluntarily subjecting themselves to such arbitration agreements shall be dealt with as provided in the Act.

All local enforcement machinery shall be subject to change due to procedure which may be established by the Federal Administrator or National Executive Committee.

Walter D. Allen, president, N. E. A.: "I am pleased that the N. E. A. has sponsored two codes that protect the printing industry and the publishers of the smaller newspapers."

W. W. Loomis: "At last the publishers have shown themselves to be conscious of the benefits of organization, and cooperative effort. Many men, who have never been familiar with problems outside their own immediate interests, now have greater opportunity to understand the needs of their own home communities as part of the na-

tional commonwealth. The closer ties between these state and regional associations and the National Editorial Association means greater benefits not only for publishers, but all affected."

Harry G. Cantrell, secretary, Franklin Association of Chicago: "I think closed-shop employers of the nation, now organizing into a cohesive group, will urge acceptance of the basic code or some code similar to it in preference to the code to be administered by the U. T. A. We believe this code is fair and equitable to all concerned."

# N. R. A. Doesn't Forbid Lower Costs

By RICHARD B. KERSHAW

*Old gray mare and old machines aren't what they used to be. Eastern master printer warns that code does not justify or protect inefficient*

**M**ODERNIZE OR FAIL is virtually the challenge of the National Industrial Recovery Act to the printer who is operating with obsolete or even semi-obsolete equipment.

Many printers, especially owners of the smaller shops, have been "kidding" themselves for years on the question of costs, if not deceiving themselves deliberately. If they choose to continue this self-deception under the printing code of this new industrial act, nobody will mind it one bit.

But that is as far as the deception may go, for every shop in the country must adopt a standardized cost-finding system, or sell at the figure determined from records of printers who operate cost systems. Invariably—rather, inevitably—every such system proves the lower hour cost for modern, automatic machinery of every type.

On obsolete equipment, a pressman may consume, let us say, an hour on makeready on a certain job; the feeder will then work for three hours. With the modern, automatic equipment, the pressman's time may be increased by ten minutes for setting the press; the feeder's place is taken by the press itself. And—here is the most important consideration—the pressman and the feeder, under the code, will be working on a minimum-wage basis which is sure to exceed the hour cost of the automatic press! It must be understood that we are not classing all hand-fed presses as being obsolete, for, of course, on some work these will not be superseded.

Heretofore, the small printer could "juggle" his figures, and usually did, and meet automatic-press competition with the hand feeding on his obsolete equipment. Under the code, this will be impossible, since accurate cost-finding will show the Government a far higher hour cost on hand-fed job or cylinder presses. And the Government declares that work shall not be sold below cost.

Increased overhead, due to the purchase of automatic equipment, need not worry the thinking printer. Against the

slightly higher overhead to cover 6 per cent a year on the investment, and 10 per cent a year for depreciation, he will balance the decidedly greater productivity of the newer machines, and the saving in labor at its new and, presumably, higher minimum. He should also save on all repairs and replacement of parts. Having balanced these considerations, he will see that his overhead is actually lowered.

Today's automatic presses will produce two to three times as much work an hour as a man employed at feeding. With the greatly increased volume of business likely under the recovery act, this fact alone will make it possible for the printer to operate successfully on the new forty-hour week, with only reasonable additional labor costs.

Just for a moment, picture yourself in the following situation. You and two other printers offer estimates on ten thousand one-color broadsides, to be printed on one side. You submit your estimate and lose the order. You cannot understand it, for your typesetting machine operator is fast, your makeup man is experienced at this type of work, and your pressman and feeder are the best. So you demand a view of your competitor's estimates (which, according to the code for the printing industry, you are allowed to do).

The man is an old customer of yours, and he is interested in knowing why your competitors can thus successfully underbid you. He has asked the successful bidder facts regarding some details, and discovered that only three and a half hours were allowed for composition and makeup (your typesetting machine not being equipped with one or another of the new time-saving devices, and you had to figure four hours); that, makeready time being the same, your competitor can produce the presswork in four hours (you have no up-to-date automatic press, and you had to figure six hours at best). Not only the difference in price made by two-and-a-half hours influenced your customer friend,

## ★ Use These Ideas

**T**HE INLAND PRINTER has always held aloft the banner of quality and advocated the use of the best possible methods. Bedroom printers and other ne'er-do-wells do not appreciate such a stand, but progressive, thinking men in the industry want every helpful suggestion they can get, and value it none the less because it comes from a man who sells to printers. For successful printers offer their customers suggestions for improving business.

Two years ago, says Harry A. Porter, vice-president, Harris-Seybold-Potter began advertising the harmfulness of obsolete equipment to the trade. An effort was made to show that obsolete machinery could not compete on the same basis with modernized equipment.

"Our campaign applies with equal force to all manufacturers of modern printing machinery," he goes on. "We offered to take in trade any obsolete equipment which the printer owned, at its true sales value—and then, to get it off the market entirely, we proposed to scrap it."

The firm could not tell printers not to sell at any price just to beat a competitor, Porter says, and the necessary punch was lacking. He adds that the Government has furnished the punch. The N. I. R. A. says all goods *must* be sold at a profit. Selling at cost or less is unfair competition, subject to a \$500 fine or jail sentence.

"We're not saying 'Buy Harris equipment or go to jail,'" Porter comments, "But we do say obsolete equipment will not make many sales when it must compete with modern equipment."

In line with his statement is the thought given Milwaukee Craftsmen by Lexington Claybourn, the president of Claybourn Process Corporation. He says, "Too many of us put the microscope on specks and stumble over the obstacles responsible for holding us back—obsolete machinery, taking up valuable floor space, just because it is on the books as an asset. The advance of offset is due to the industry doing away with the old—and accepting the new ideas now available."

either. It develops that your successful competitor agreed to deliver the entire order in one eight-hour day, something which, for you, was impossible.

A bad situation for the printer with obsolete equipment, isn't it? Aggravated, too, by the strict printing code, which makes it illegal for you to sell the printing below cost.

This new governmental regulation is a sharp challenge. It will be successfully met by prompt modernization.



# Craftsmen Urged to Aid Education

*Harry L. Gage tells convention that inroads of* ★ *By MARTIN HEIR*

*"good enough" printing is doing industry more harm than competition between the processes*

**W**ITH 111 accredited delegates and more than four hundred additional members assembled as Chairman Craig R. Spicher called the Chicago convention to order, and with a program unexcelled for practical worth, the International Association of Printing House Craftsmen met at the Stevens Hotel, Chicago, August 21, 22, and 23. Genial International President Fred J. Hagen had charge of the convention from the first sound of the gavel to almost the last.

William Sleepeck, president, Master Printers' Federation of Chicago, welcomed the delegates in his usual cordial way, responded to by Thomas E. Cordis, of San Francisco, the association's first vice-president.

## Gage looks into the future

Harry L. Gage, vice-president for the Mergenthaler Linotype Company, was the first speaker. In his address, "The Future Technique of the Graphic Arts," he described the progress of the printing industry since the world's fair of 1893, when the first book with halftone illustrations printed on enameled paper was published and won the admiration of the whole industry.

The halftone process then had only recently been developed and enameled paper had hardly been heard of except for a few papermaking plants. It was the forerunner of the many beautiful prints of later years, and, as such, the book was of much interest to pressmen everywhere in the world.

The same fair brought to the West the first successful linotypes.

"You may recall the efforts to break up some of these machines, when hand compositors feared their future was to be blighted by the new mechanism," Gage said. "This technical history bit is often cited to demonstrate the tremendous growth in production and in jobs which came with such labor-saving machinery. Can we foresee another such growth in machines and processes, and another similar increase in the use of their products?"

But new printing machines and new processes cannot be successful without

a better understanding by the public which uses and receives their products.

"If oncoming generations of buyers and users of printing can be taught to appreciate good work—to use it more intelligently in business and in the general life of the community—to demand higher standards, then we shall have not only new and broader markets for our products, but also higher and more exacting standards of technical excellence. These in turn will be a controlling factor in the success of the new machines and the new processes."

## Deplores rise of cheap methods

But when we pause to consider the widespread use of various duplicating machines and other like adaptations of printing mechanisms, the product of which has been given the questionable stamp of "good enough," we can readily understand the importance of an enlightened public, both to the printer and to the inventor and manufacturer of better printing machines, he said.

"This is not a plea for highbrow printing. In its strictest sense, it points to a growing hazard to any legitimate printing, and in the teaching of a better appreciation of printing lies a practical and certain remedy."

He then went on to tell about the progress and difficulties which confront the newer printing methods, such as gravure and offset, the recent efforts to reproduce type pages by photography, and the machines being developed for photocomposing, such as the Uhertype, which was described and illustrated in *THE INLAND PRINTER* for March, 1931. Until very recently, this constituted the only notice given the machine in the American trade press.

## Air-conditioning is needed

"Gravure's technical nicety lies in the tricky nature of carbon tissue. To preserve uniformity, this tissue should be handled in an air-conditioned plant. Temperature and humidity should be constant. There is the possibility that future developments in gravure might eliminate carbon tissue. Many workers are now studying this problem.

"Offset has undeniably achieved satisfactory results in the fine printing of deep, velvety tones and clear crisp type. There is one philosophy of type which demands that it be impressed definitely into the surface of the paper, for this quality was inherent in the old-time, wet-paper printing. The impression literally became a part of the page and gave to it a certain texture and sparkle. Offset can never attain this depth of impression and thus is waved aside by some designers of printing."

"Gravure," he continued, "may be expected to become of greater importance; no printing process is fundamentally more simple. But the quality must be built up and maintained."

Though there are serious objections to the use of photography in typesetting, such as lack of flexibility in making alterations and the high cost of a page, it "would nevertheless be rash to omit photocomposition from the list of future possibilities." But this method of typesetting is still a long way from achieving the craftsman's ideal of the printed page, Gage declared.

## Skill always important

"A typecaster produces type by the careful, and typesetting machines turn it out by the galley in composed lines, but neither has more than a mechanical significance until the skill of the compositor has given to the mere type the elements of typography which put it to work, to make either a selling piece of advertising or pleasing book page."

In conclusion, Gage pointed out the value of research in the industry and how it is conducted by the larger manufacturers of printing machinery.

"It is fair to assume," he said, "that future mechanical invention must come through the facilities or sponsorship of the larger manufacturers of machinery. These leaders of industry have consistently maintained experimental and the development departments that have been the true foundation of technical progress in the industry for years."

He then summarized his thoughts on future technique as follows: (1) The International Club of Printing House Craftsmen should give its widespread influence and support to the movement having for its aim a better understanding of printing by all printer's patrons;

(2) Substantial expansion in the demand for gravure may be looked for, especially sheet-fed gravure; (3) The three major divisions of printing, letterpress, offset, and gravure, each may be expected to find its useful sphere; (4) Purely automatic machines need not be feared, if we maintain an appreciative market for fine craftsmanship; (5) Inventions of the future will be too complicated and costly for individual development; therefore, the principal manufacturers must keep on with their work of research and development, and must have the continued patronage of the industry to maintain this service.

### Pick men carefully

Harry F. Rouffs, president, National Vocational Institute, of Chicago, an organization to teach training of men to fit the jobs they are selected for, spoke on "What an Executive Should Know in the Selection and Training of Men." To find the right man for the right job is the greatest and most important task for the executive entrusted with the hiring of men, he said.

Train such men to bring out the best there is in them, he went on. In the selection of personnel, every applicant should be interviewed to have a face-to-face look at him. One may be able to decide his characteristics from his expression. The demand today is for the unusual man, who will give up two or three nights a week for a close study of good typography and presswork.

Ellis Bassist, litho technician of Milwaukee, delivered an informative address covering "The Making of Offset Plates." Bassist first pointed out that the copy was the most important single factor in offset; if the copy was faulty, the job would be faulty, no matter how much care was taken. He described the process from start to finish.

### Team work ends buck-passing

Elmer G. Voigt, superintendent of the Western Printing and Lithographing Company, Racine, Wisconsin, told the audience of the "Teamwork Between Administrative and Manufacturing Divisions" of his plant. This team idea was shown in many ways and in many directions, he said; thus individual responsibility had replaced the old bromide about passing the buck.

Particularly interesting was Voigt's description of the re-run job, or the job that for some reason or other had been spoiled and must be re-run. The ticket issued for such a job is *printed on scarlet stock*. Every worker in the place knows what it means. The cost of

reprinting such orders in the Western plant is borne by the department responsible whenever blame for it can be placed; otherwise the cost is prorated between the departments which produced the job, according to the number of hours each had put into it.

"Idealism and Craftsmanship" was the title of an address sponsored by the Pacific Coast Society of Printing House Craftsmen. Frank McCaffrey of Seattle was chosen to deliver the address, and probably no more suitable choice could have been made. McCaffrey was introduced as one of the important printers of the Pacific Coast, a decided and flattering introduction for any printer in that part of the country, where the really important printers are harder to count than to find.

He described the craftsman of his choice as one with courage and intelligence, a man who knew his work, loved his job, and was loyal to his employer and his fellow executives.

### Finds hope in "new deal"

Philip J. McAteer, brilliant member of the Boston Club, made "An Intimate Talk to Executives," in which he characterized conditions in the printing industry as having moved from bad to worse, especially in the last two years.

"I don't know," he said, "what the conditions were in other parts of the country before March 4 last, but I do know what they were in New England, and I am stating frankly now that they could not have been much worse without a general upheaval of some sort."

"We most surely needed a leader to prevent actual chaos. Is there anyone here who doubts that we have found such leadership? I believe that a large percentage of the printers in this country actually will owe their salvation to the President of the United States and his courageous industrial program. It will take some time to iron out all of the difficulties which soon must be confronted in the application of the codes and ethics, but the improvement in our industry will in itself be a monument to the National Recovery Act."

"I hope, for the benefit of all of us, that the President will see to it that the entire printing industry lives up to every letter of the code. We will need strict enforcement. It should be stricter than the liquor enforcement that we were supposed to have had. We certainly don't want to create any bootleg printers, if I may use that term."

"The Code of Fair Competition for the Printing Industry should not be a hard matter to live up to. In the first

place, it will put a great many men back to work and eliminate untold suffering caused by unemployment. It will introduce standard cost systems into many plants. It will eliminate the 'secret rebate' that so often was unfairly used as an advantage by one printer over another. It will bring about an increase in the standard quality."

### Does away with bribery

"It will, I hope, eliminate bribery, which all of us will agree has been an evil. It will (and I think that this is the most important) eliminate to a great degree unfair competition and bring about as closely as perhaps we will ever have it a stabilization of prices."

"Printers must realize that the time has come when they must conduct their businesses along safe and sound lines if they are to continue. The code should mean to most of us an application of the golden rule, 'Do unto others as you would that they should do unto you.' That is all we need in this industry of ours—a better understanding of each other and a return to the principle of producing good quality, commensurate with a just cost and a fair profit."

"There isn't anything in recent years that has created more discussion than this act to control industry. Most of us have different ideas as to the full extent of its scope as applied to printing. I have heard some printers say that it will be a rank failure; there are others who feel it is a panacea for all of the printer's ills. One printer with whom I talked had the mistaken idea that it will eliminate all competition. Let us not get that idea, for I honestly believe that competition will be just as keen—not the competition of price-cutting—but a fair competition of economic production of printed matter."

### Depends on Craftsmen

"If I am correct and there is to be competition of economic production, then it places the burden upon every executive here this morning for the success of his organization. More than at any time before does the success of the plant depend as much upon the mechanical supervision as upon the management itself in the future."

"A good printing executive has three things, in my opinion, which he can make use of, namely: (1) The ability to distinguish between good and bad printing; (2) His knowledge of men, and how to work with them; (3) His knowledge of machinery and its proper use, and his ability to combine these three things into economic production."

Going further into the three points stated, McAteer continued: "There are too many men acting as foremen and superintendents who do not know all that they should know about printing. This is inexcusable because there are so many sources from which information can be obtained. The trade publications contain helpful ideas and also information that can be of benefit to any printing executive. The craftsmen's club meetings, lectures, and visits to plants are some other such sources.

#### **Treat men as humans**

"Knowledge of men and of machinery presupposes an open mind. Far too many executives treat the men almost as part of the equipment, and entirely overlook the human side. We should appreciate the fact that, while direction is needed, we can generally accomplish much more by working with an employee. To get efficiency, we must have well-trained men, but we must also know how to handle them."

He concluded: "We are each of us starting from scratch in this new deal, and with equal opportunities. Some of us will be better executives than ever before; others not so good. Intelligence and courage can make us good executives and carry us through—the intelligence to recognize the opportunities that are ours and the courage to take advantage of them."

Two addresses were delivered at the Wednesday session by men of international fame. Oliver Watson, manager of the printing division of Brigidens, Limited, Toronto, Canada, and former international president, found an appreciative audience for his address on "Production Management."

#### **Instructions always clear**

"When a job comes into our plant," he said, "it is accompanied by a job ticket and a sheet of instructions, containing definite data on all operations and the time allowed each department to complete its task. Thus there is no chance for misunderstanding or error. Nor is there a chance for overlapping. As each department completes its part of the job, the job with instructions and all is transferred to the next.

"Rush work is as welcome as any other. When such work is coming in, all departments are notified to be ready for it at a specified time. Therefore, when it comes to the typesetting department, the necessary machines are waiting for it; so, also, in the pressroom and bindery. Thus we have reduced to a minimum the possibility of delay.



**Thomas E. Cordis, Able Craftsman**

*Brilliant and popular San Franciscan elected international chief of craftsmen's clubs as members plan year of progress*

"The stock is always in the house to meet any demand; but no stock ever is cut before the last okayed proof is on the production manager's desk. In this way we protect ourselves against waste.

"It was not an easy matter to make our customers understand that a four-color job could not be delivered in a day—because stock and ink need time to dry. Now we do not promise such a job in less than a week after the copy and cuts are in the shop."

He told a tale about a shoe catalog. It so happened that the concern publishing the catalog had been making

his shoes for a number of years. When the catalog layout came in, it reminded him that he needed shoes. After telling the clerk what was wanted, he asked when he could have the shoes.

"In about a month," said the clerk. "A month to make a pair of shoes? What do you mean?"

"These will be specially made shoes and have to go through every department of the plant before they can be delivered. That takes time, and we have to provide for every emergency when we take the order and promise delivery of them to the customer."



"Our plant is working on a catalog for your concern, and your man was disappointed when he could not have the completed catalog in a week. Like my shoes, the catalog goes through all departments of our plant, besides requiring time for the ink to dry and all such similar requisites. But I suppose there is quite a bit of difference between a pair of shoes and a shoe catalog to explain it."

### Precision economy told

L. W. Claybourn, president, Claybourn Corporation, Milwaukee, spoke on "Precision Printing Standards and New Developments in A Century of Progress." In his convincing and inimitable way, "Lex" related points of interest regarding a long array of developments in press building and operation, showing how precision printing standards have made it possible for the printer to produce better work at less cost for platemaking, makeready, registering, and positioning the form.

He started with the electrotpe form, and showed, by examples of made-up forms, what should be done and what should not be attempted.

"Many printers have the mistaken idea that precision forms require more time than the ordinary slap-dash kind of form," he said. "Numerous printers have told me that they would readily admit the superiority of the precision form, but the price at which the job was taken would not admit such elaborate work. In most cases the slap-dash form takes more time for preparation for the foundry than precision forms because it contains more material.

### Proves it with proofs

"Here (he held up two proofs of an electrotpe form) is the proof of the form from a printer who said he could not afford to make it up the precision way. And here is the proof of the same form made up according to precision methods. Notice the difference? The first contains nine pieces of material, the other five. Will any one tell me if it takes longer to lock up a form with five pieces of material than it does to lock up one with nine?

"You are printers, not platemakers; but for many, many years you have been platemakers, because the plates you have received to print from would not print as they should. You tried to overcome the defects by costly makeready, but you were not always successful. The preparation of the form to print correctly may have been given ample time, more time than actually

required; but somehow the result was far from what it should have been.

"I do not subscribe to the idea that a form can be printed without makeready, but I wish to state here that 90 per cent of all printing jobs are over-made-ready. Too much time is wasted in positioning the form and registering, not to mention over- and underlays. (Here he showed samples of a four-color form printed on a 25 by 38-inch press.) This form was made ready in five hours. Ordinarily it would have taken four to five hours for each form."

Claybourn made a decided impression on the audience; especially on the many pressmen. Although he has been talking the same idea for many years, he could scarcely ever have had such intent listeners. This may be a result of the times; the craftsman of the future will be forced to practice economy.

President Hagen and Ira Pilliard, chairman of the educational commission, were the only officers reporting orally to the convention. The reports of the other officers were presented in printed form to the delegates.

### Outlook of future bright

Although a great falling off in membership as well as in resources was expected because of the depression, these reports showed that the organization had almost held its own during the last year. Only one new club had been added during the year, but only three clubs had found it impossible to continue; two of these may be revived. Contrast this with the condition last year; no new clubs organized, and six clubs that did not pay per capita tax.

The income reported by the secretary was somewhat smaller than last year, however. The president says, in his report on the work of the year, "True, one of the clubs has been lost, but it may be only temporarily."

The old officers were reelected with the exception of President Fred Hagen. He had already served two years and could not, according to the constitution, serve for another term. Vice-president Thomas E. Cordis, of San Francisco, is the new president, the unanimous choice of the convention. George Marshall of Toronto is the new third vice-president. Former President Gus Giegengack installed the officers. The 1934 convention will be held in Toronto.

Resolutions on the death of William R. Goodheart, international president for 1921-1922, and Floyd E. Wilder, of the Hearst organization, and one of the founders of the association, were ordered spread upon the minutes.

## Top of the World's Daily Is Modernly Equipped

By FRANK McCAFFREY

Printers, wherever you may be, greet Alaska! And one of Alaska's leading cities, Fairbanks! Too, gaze upon the "gang" which produces the Fairbanks *Daily News-Miner*—the farthest-north newspaper of the world.

A daily paper, smart in its makeup, bringing Associated Press dispatches of world affairs to the wide-awake inhabi-



Publisher Lathrop (left) and the crew who get out the "farthest north" daily newspaper

tants of this modern city, 120 miles below the Arctic Circle. This city came into being during the last great gold boom of 1903. It is the northern terminal of Uncle Sam's railroad from the coast town of Seward. Here, too, are the Government Agricultural Experiment Station, the Alaska Agricultural College and School of Mines.

Captain Austin E. Lathrop, on the left, bedecked with the cap, is Alaska's business Titan, and recently added the *News-Miner* to his activities. He operates gold mines, apartment buildings, stores, and banks in Alaska.

The *News-Miner* is a well equipped "office" today, although its history includes a list of former titles an "arm long." For thirty years it has played a leading role in the drama of the North, having started in the early Gold Days, those fading days when "nature in the raw was seldom miled."

Third from the left in the photograph is the present editor, Bernard M. Stone, a pioneer newspaper editor of Alaska. And what a pleasant surprise greeted me in Stone's office—a growing stack of *THE INLAND PRINTER*.

But where are the roving old comps of pie-card days? Is traveling a lost art to twentieth century printers? Soon the history of frontier American newspapers and comps can be written only from faded memories.

I hope we type-stickers of today are not too long overlooking the opportunities to visit nearby "country plants," wherein we may yet, by sight and also "smell," relive romantic days of yore.



# ★ EDITORIAL ★

## *Where do we go from here*

**D**URING the last half-score of years, the printing industry, in common with other industries, has been warned repeatedly that, if it did not succeed in regulating itself, some day Government would step in and undertake the job.

Industrial leadership met the warning with, "We want less government in business and more business in government." Strangely enough, that expressed the sentiment of the majority of trade and commercial associations, particularly those which had been up against some regulations of the Federal Trade Commission or other governmental agency.

Ardent association men had faith that eventually they could educate and persuade 100 per cent of their industrial units to come into their associations and, by adoption of the panaceas offered, all members would profit. By all means they wanted to be left alone by Government to work out their industries' destinies in their own way.

The hundreds of trade and commercial associations which came into being after the war had high ethical ideals and ambitious plans for correcting their industrial shortcomings. The progress made is not to be despised. The groups attained much influence in high places. Even Government bureaus were persuaded to reverse more or less antagonistic attitudes towards business and become more helpful and coöperative. Unfortunately, the work had not gone far enough when the economic storm broke.

At the hour these associations had need to be strong, they found themselves weak. As the business recession proceeded, member-support dropped away. Ground gained by years of hard work had to be abandoned temporarily. This was the situation when the Government came up with reinforcement—the recovery act. The command changed; industry finds itself regulated under government laws and edicts.

Whether Government will make a better go of it than the self-governing associations remains to be seen. Despite some dangerous conditions, growing out of the hasty setup, there are opportunities for another advance of the printing industry far toward economic success. The printer who would be rewarded with profits and fresh surpluses will move forward in the advancing column of his fellow competitors. Let us do our part.



## *What the 1932 ratios say*

One of the best efforts of United Typothetae of America is its annual gathering and consolidating of operating and financial statements and reducing them to ratios. The *Typothetae Bulletin*, for the first time, publishes complete tables of these most valuable statistics for the year 1932. Over four hundred

printing establishments, with an aggregate net worth of \$38,000,000, including all sizes from those doing less than \$15,000 annual sales to those doing over \$750,000 annual sales, tendered statements.

The aggregate net sales were over \$44,000,000. Due largely to the business recession, this volume was not as large as in former years, nevertheless it is large enough to be an authoritative cross-section of the industry in general and worthy of close study by every owner, manager, salesman, and craftsman.

Aside from the abnormal years of 1921 and 1922, the industry attained its highest ratio of profits in 1926, when it reached 6.96 per cent. Since that time, profits have gradually declined year by year. In 1930 they had reached 4.06 per cent; the next year they had dropped to 1.23 per cent; last year they dropped out of sight to a 3.59 per cent loss.

Since 1929, materials entering into the dollar of net sales have decreased in value from 33.9 per cent to 32.1 per cent; factory expenses have increased from 40.3 per cent to 46.7 per cent. The overhead expense of administration has increased from 12.5 per cent to 16.1 per cent; that of selling from 7 per cent to 8.7 per cent.

These are significant figures. They indicate clearly the task before the industry if it is to pull itself out of the sea of red ink. THE INLAND PRINTER has called attention repeatedly to the value of ratios in the management of a printing business. Again it commends them to the manager who would succeed in spite of adverse economic conditions.



## *Organization and leadership*

It seems to be characteristic of human affairs that we no sooner get ourselves into undesirable situations, than we start an emancipation movement. When the preceding generation of the printing industry came onto the stage, it brought with it the first problems of labor-saving machinery and labor displacement. The facts once recognized, the industry saw the importance of solving the problems.

Organization, both of employers and of employes, took on a greater meaning. Codes of ethics to control conduct, systems of estimating to take out the "guess," standardization of costing and accounting to give business a factual basis for operating, production engineering to take the waste out of industry, training salesmen to create more business, and courses of study to make the personnel more proficient have all been valuable products of organization during the half century.

But a product, perhaps more valuable, has developed in this same organization work—a high type of industrial leadership. This could not have been

possible except for the opportunities in local, state, district, and national printers' associations. In the preparation and adoption of the Code of Fair Competition for the industry, this leadership gave a good account of itself, both in the preliminaries and in the mass convention recently held in Chicago. A few were inclined towards the narrow and rather selfish methods of the association politician, but most of them were outstanding, clear-thinking leaders, and not a few demonstrated they are real "statesmen of the craft." If organization in the past had done nothing more than build up such leadership, it would have been more than worth while, for on our leadership depends our power to rise out of the slough.



### *The graphic arts at the Fair*

Regrettable as it may be that there is no mammoth concentrated and comprehensive exposition of the graphic arts at A Century of Progress, one which would be worthy of the fifth industry, the visitor will find a number of exhibits in different locations well worth his time and attention. They serve to give the observer something of a picture of the development since the days of Gutenberg in paper- and inkmaking, printing by various processes, and its modern uses.

But to the Fair visitor, of much greater interest are the many large printing plants throughout the city, many of which have opened their doors to all who would see these great laboratories and workshops in the actual everyday operations of producing printing of every kind and description. Almost every known process in the graphic arts is practiced in Chicago and nowhere in the world are there such wonderful examples of mass production of printing. The printer, whether he may be typographic, planographic, intaglio, or stencilgraphic, may feast on the wonderful achievements that are open for his inspection this year in the World's Fair city. It is the opportunity of a life time.



### *The electric eye in printing*

The never-failing electric eye, sometimes known as the photoelectric cell, has invaded the printing field. Connected with a spraying device on large presses, it is assuring almost uncanny accuracy and preventing much waste of material. The interruption of the light beam, as the sheet passes through it, instantly sets off the spray; the resumption of the beam stops the spray. So simple and effective is this control that it may be expected to appear elsewhere among our many mechanisms. By making the spraying device more effective, it hastens the day when spraying will become standard practice as a substitute for slip-sheeting. That is "not so good," because of the displacement of individuals. And so again the specter of technological unemployment bobs up like

Banquo's ghost. Perhaps the time has arrived when some ingenious industrialist should rig up the electric eye to detect the presence of this technocratic specter so that the N. R. A. can set out to down it.



### *The Typothetae convention*

Next month the forty-seventh annual convention of United Typothetae of America will be held at the Palmer House, Chicago. Since this organization has sponsored and taken the initiative in arrangements resulting in the industry's code, now awaiting governmental approval, it has the big opportunity of its half-century of existence.

Noble as its career has been and important as its achievements, it is not the one comprehensive trade association the industry might have. There are other printing trade groups with larger memberships and stronger influences in their territories. Jealousies have arisen between them and much good to the industry has been lost through lack of coördination.

Typothetae can unite the printers of America as they have never been united if it will exercise the kind of leadership that forgets self in the service to others. Will this great old association rise to its opportunity? THE INLAND PRINTER and thousands of Typothetae's friends hope so—believe so.



### *Code confusion*

The Code of Fair Competition for the Printing Industry was filed with the Government at Washington on August 1. If the public hearing could be held in time, it was proposed that the code should become effective September 1. A desirable program!

In order to hasten the recovery program, the President offered to American business and industry a "blanket" code and called for volunteers to sign up and put its tenets into effect. Printers who had participated in the making of the printing code, and who believed it better suited to their industrial problems, naturally withheld their signatures pending the time when their own code would become effective.

The New York Employing Printers Association was next to file with the President a brief urging incorporation in the code of some of the projects which had been voted down at the printers' mass convention held in Chicago, where the entire industry was represented. Their brief would have the President apply to the industry, in a national code, a number of things which were regarded as district matters.

The trade typesetters, a supply division of the industry, felt their branch was not sufficiently protected in the printers' general code and proceeded to Washington with their version. The labor unions are said to have prepared a brief which will look out for their interests. And so the matter of a code by which the industry may speedily get to work to bring about recovery grows more complex.

# German Captures First and Second Prizes for Cards

*A few points separate three leaders;  
Triple tie for fifth place, with two of  
winning entries being from one man*

**T**HE BUSINESS CARD CONTEST is history. It will make history, too. As the sixteen judges finished their separate and individual deliberations, the contest editor went into action. He tabulated the results and came up with the announcement that first and second prizes both were won by Herman Heck, Frankfort, Germany! It is the first time in the present series of contests sponsored by THE INLAND PRINTER that the big money has gone to an overseas subscriber! And he captured both top prizes, at that!

Heck's winning designs are shown on this page. The record of votes cast for them by the individual judges appears on the second page following. It will be noticed that in each case eight of the sixteen judges favored the designs. The sets of business cards submitted to the judges had no identification marks upon them except a number. Those bearing the contestant's names were kept aside, for use as a check on possible error. Heck will receive \$25—\$15 for first, and \$10 for capturing the second prize.

Emil Georg Sahlin, of Buffalo, New York, takes the third prize, \$5.00, also on the vote of eight judges. A study of the table of all points awarded by the judges will quickly disclose that all of Sahlin's entries found favor with the typographical experts. Like Heck, Sahlin has rated high up in previous contests conducted by THE INLAND PRINTER, notably the cover-design contest.

Richard J. Hoffman, popular typographer of Los Angeles, was boosted into fourth place with the aid of seven judges. The favored color combination (he submitted two) was two shades of gray, making it impossible to show his design in colors. In order that readers may see it in as close an approximation of the original as possible, it is shown in halftone form on the next page. He will receive a one-year subscription to THE INLAND PRINTER.

Not one, but three cards ranked fifth when the judges finished passing around the coveted points. Surprisingly, two of the three are the work of one man, Jim Clarke, of Boston. The other fifth-prize winner is O. E. Booth, Des Moines, Iowa, who placed several entries well up in previous competitions. Each entry, of course, wins for its designer a six-month subscription to THE INLAND PRINTER.

Clarke placed another entry sixth. Several other contestants also received points on two or more designs. A number of the topnotchers are shown on these pages. A study of them will be profitable. No doubt some of them may appeal to you as ideal for your own use, or perhaps can be adapted with minor changes for sale to and use by customers. The prize-winning cards are shown full size. It should be a simple matter for printers to make use of these designs in working up specimens for selling modernized business cards to customers in various lines of business.



**The Champion Press, Printers of Distinction**

**305 West Wacker Drive, Chicago (Illinois)**

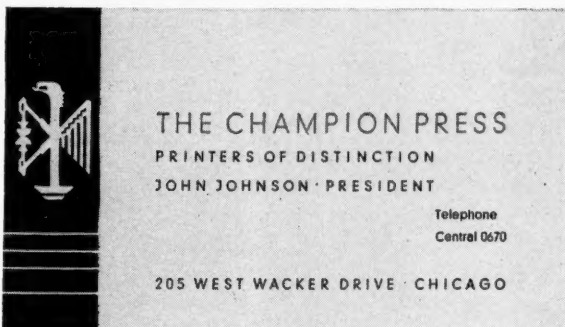
**Telephone Central 0670, John Johnson, President**

## ★ BIG PRIZE WINNER

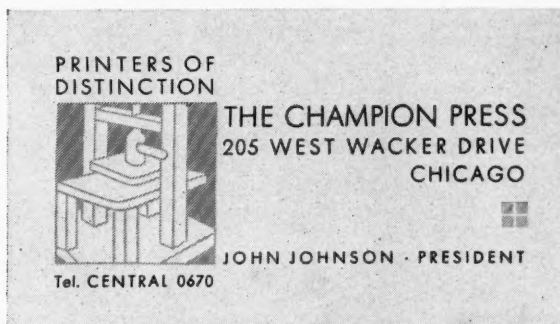
*Number 200 is by Herman Heck, Frankfort, Germany. It is orange and black on white with pearly flecks in it. Eight judges said "yes"*

In all, 268 different designs were received. If all the various color combinations were counted separately, the total number of entries would be 331. Sixty-six were from foreign lands, including Germany, Canada, England, Norway, Sweden, Australia, and New Zealand.

"Owing to the number of *above the average* cards submitted," declares Sol Hess, "I found it difficult to make a choice. Naturally, my selection was influenced by just how well the card answered its primary purpose of helping to sell goods. Any business card is an introduction to the house in back of the product, and I am not at all sure enough attention has been devoted to this important selling point.



*Number 195 is also by Herman Heck. It makes use of red and black inks on white stock with good effect. Note the Germanic symbol*



*Number 82 is the third-prize card. It is by Emil Georg Sahlin, Buffalo, New York. He combined pale blue and black inks effectively*



## Here Is How the Judges Voted on the Cards

	Number	Rank	Challenger	Cooper	Farrar	Farrell	Frazier	Gage	Hess	Hunt	Jones	McCaffrey	McMurtrie	Overbay	Parker	Radcliffe	Ressinger	Total Points	Contestant
200	1	9		8	10				8	10	9			3	7	64		Herm. Heck	
195	2	6	10		10	6					10	3			4	9	58	Herm. Heck	
82	3	9		9	2	5	9	10	2				8				54	E. G. Sahlin	
151	4		10	10	9		4			2				10	3		48	R. J. Hoffman	
91	5	10		5	7	7	7											36	J. Clarke
93	5						8		10	5	3				2	8	36	J. Clarke	
193	5	1					3			6	7			9		10	36	O. E. Booth	
90	6			9		4				1	9				7		30	J. Clarke	
80	7	8				1	3						7	4			6	29	E. G. Sahlin
201	7					2	3	4	8	7						5	29	Herm. Heck	
144	8			3										10	10		23	A. Ringstrom	
81	9	7					6							4			4	21	E. G. Sahlin
89	9			6		5	10										21	A. M. Reblin	
253	9	6							3	5		2		5			21	M. Reiss	
145	10		3					4	9	4							20	M. Wagman	
189	10							7					3	9	1		20	O. E. Booth	
84	11											8	1	9			18	A. W. Pope	
115	12	8			2		5										15	A. Pfeiffer	
199	12							5				10					15	E. Dietlinger	
56	13				8							6					14	H. H. Wagner	
188	13	4	1						9								14	O. E. Booth	
94	14			4						3				6			13	Ben Wiley	
86	15		8	3													11	F. Ialongo	
216	15	3	2					1	5								11	H. D. Mosher	
12	16		4					6									10	J. Wright	
208	16					7					1			2			10	Case, Lockwood & Brainard Co.	
217	16			5										5			10	R. Olson	
142	17					9											9	C. G. Oland	
166	17						9										9	H. O. Goldsborough	
187	17									4	5						9	O. E. Booth	
17	18						8										8	R. Roemmelt	
49	18				6											2	8	W. C. Yager	
116	18														8		8	A. Pfeiffer	
119	18							8									8	J. B. Peters	
203	18										8						8	H. Heck	
250	18													8			8	R. F. Trauth	
266	18					2									6		8	G. L. Malm	
88	19								7								7	F. Ialongo	
167	19											7					7	N. Buskquist	
175	19		7														7	R. J. Hoffman	
197	19								1	6							7	E. Dietlinger	
202	19	7															7	H. Heck	
223	19													7			7	Richardson, Bond & Wright	
4	20												6				6	A. F. Langmus	
21	20			6													6	Ben Wiley	
51	20										6						6	E. A. Peterson	
194	20	5											1				6	O. E. Booth	
54	21	4														1	5	H. H. Wagner	
72	21														5		5	J. F. Tucker	
118	21	5															5	A. E. Koerner	
83	22					4											4	M. Lawrence	
168	22											4					4	Nils Buskquist	
198	22				1						2	1					4	E. Dietlinger	
55	23	3															3	H. H. Wagner	
246	23															3	3	J. A. MacKinnon	
169	24											2					2	Nils Buskquist	
192	24	2															2	O. E. Booth	
205	24						2										2	Case, Lockwood & Brainard Co.	
226	24	2															2	Colin Martyn	
16	25						1										1	V. J. McHenry	
207	25			1													1	Case, Lockwood & Brainard Co.	
224	25		1														1	Colin Martyn	

Chicago Judges: Joseph Carter, Oswald Cooper, Harry Farrell, E. W. Jones, and Paul Rensing, designers; Douglas C. McMurtrie, Ludlow Typograph Company. Out-of-town judges: V. W. Challenger, N. W. Ayer & Son; Gilbert Farrar and B. W. Radcliffe, Intertype Corporation; Harry L. Gage, Mergenthaler Linotype Company; Sol Hess, Lanston Monotype Machine Company; Arthur S. Overbay, Indianapolis; W. A. Parker, American Type Founders Company; Haywood Hunt, San Francisco, and Frank McCaffrey, Seattle, ace typographers

"If a business card is pleasing, legible, original, and up to date, the buyer (perhaps unconsciously) feels that here is a company whose merchandise is worthy of his consideration. I enlisted the services of our purchasing department, which I knew would be swayed by practical rather than aesthetic feelings. I had already made my selections and, after comparing the lists, was pleasantly surprised to find that the staff concurred on seven out of the ten.

"A great portion of the cards were treated in a modern way. This fact alone should make various firms realize the necessity of changing the dress of their printed cards and other printed things from time to time."

E. Willis Jones, the art director for Needham, Louis & Brorby, national advertising agency, and Bok award winner for 1931, picked as his leading choice the card which finally came out in front. He comments, "I suppose that I will find that my judgment does not coincide with the majority of the other judges, as happened in the contest on cover designs. However, I couldn't keep Number 200 from creeping to the head of the list, no matter how I tried.

"I was surprised to find no really good use of Caslon type and no card designed in the Gebrausgraphic manner."

Gilbert Farrar remarks that the required line, "Printers of Distinction," made it imperative for the judges to look for something distinctive. He adds, "Number 90 is distinctive in display and in the stock used—a heavy, deckle-edge paper instead of card stock. *I like cards that are not printed on card stock.* Number 82 is the only one which uses a picture related to printing. This is odd, when so many cards are entered. Number 151 is a 'honey'—for such a business."

B. W. Radcliffe says, "Number 151 is a style not so often seen nowadays, but to me it spells 'distinction.' Number 93 is a beauty and I would have given it a much higher rating if the word 'press' had not been subordinated.

"Most of the entries were overdone—due to a strained effort for unusual 'freshness.' However, as a whole, these examples show that the typographers of the country are getting some lovely results from the many modern faces introduced lately by the several type designers."

"It is an interesting contest," declares Oswald Cooper. "Either the contestants are getting better or I am getting worse. Hard to pick 'em.

"Number 151 has some of the old-but-new look of distinguished printing. You feel that the designer has deliberately been less inventive, less clever than he might have been, that for the sake of dignity he has sacrificed some effect or other that might have won more applause. An old trick, and good. It's a gift, or you learn it—I don't know.

"But if you go in for restraint without cultivating invention, your talent dies on the vine. For example, see what a copperplate engraver does with a business card. You have to be subject to flights of fancy before you can suppress them! I think Number 82 is interesting, and Number 12, in spite of its crudity, an encouraging species of lunacy." (Number 12 ranks sixteenth among the point winners.)

"I have leaned toward those presenting new and modern arrangements," says Douglas C. McMurtrie. "Originality in treatment is an asset in a business card, if it can be achieved without becoming freakish. Therefore, the business card most unlike the general run is best, if it is still legible and in good taste, typographically and otherwise.

"Number 90 is an excellent arrangement, simple and legible. The pictorial composition of stick and ink ball on Number 199, which I have picked for first place, is exceedingly well executed and appears to me highly effective.



This card is clearly the one among all others which would arrest my own attention most effectively.

"To me, the noteworthy feature of this contest is the much improved general average of quality evidenced by the specimens submitted. There are few definitely bad cards and a large number of good ones."

"Number 187 is more attractive than any I have placed in the first ten," reports Arthur S. Overbay, "but the emphasis on the word 'press' makes this design impractical for a firm named 'The Champion Press.'"

"Number 200 is the most interesting piece of modern design in the entire group. I did not include it in the first ten because the firm name is not prominent, and due to the inclusion of the word 'Illinois,' which appears within parenthesis. Had the firm name appeared in more striking color and the address line been made full measure by spelling out '205' and eliminating the word 'Illinois,' I would have placed this entry well up toward the top.

"Number 201 is also a nice piece of work. However, the floral design, which appears behind the main element in color, is so attractive as to obscure the firm name. Were this color element either lighter in line or tone, or if it were a *florist's card*, I should consider it a splendid piece of work."

"Fred Singleton and I went over the cards and made our selections," advises Wadsworth A. Parker, laconically adding, "Fred actually agreed with me on the first six, which was better than I expected."

All the foregoing is sound advice for the printer seeking to improve his work. Harry L. Gage adds some valuable suggestions, with a fillip of humor.

He says, "Guided in part by my typographic preferences, I also sought to put myself in the frame of mind of the business man to whom this card will be brought. If he uses printers of distinction, he will be impressed by such air of distinction as the compositor may achieve in planning the card. Therefore, my selections omit the debonair, stilted, and affected novelty arrangements.

"Mr. Business Man must also get certain facts in the right order of importance from his one quick glance at the card. He will have no time to solve type puzzles or to twist his eye around curved lines (who started this rotary motion for reading, anyway?). Nor will he be intrigued with balls, bars, triangles, parallelograms, or other geometric ingenuity which so many contestants seem to have used 'to be different.' Personally, I don't see why.

"This contest reveals an open market for tiny type gadgets and dinguses. All the old friends of my apprentice days are still in evidence. High time that they be retired for some new ones—and sometime gadgets *are* useful, although maybe not on a printer's card. But it makes one reminiscent to find that old hand press in a panel, and the other one, of the guy pulling the press, surrounded by French curves, and the little telephone jigger—good old dingbats that long since earned a pension!

"It was much easier to spread out 300-odd business cards for judgment than it was to handle the hundreds of letterheads. I hope you never go in for a poster contest!"

Which leaves the contest editor in an embarrassing spot! Last month we announced a poster contest. We invite readers to see the second announcement, appearing on another page. We believe the contest will prove of genuine interest and help to printers doing poster work. And, having such great respect for Harry L. Gage's typographic judgment, we hope he will forgive us and bear with us!

The poster contest closes October 10. Its results should be of great value to all typographers. Read about it now.

JOHN JOHNSON • PRESIDENT

**The  
Champion Press**

205 WEST WACKER DRIVE, CHICAGO  
TELEPHONE CENTRAL 0670

+

PRINTERS  
OF DISTINCTION

*Fourth prize. Number 151, by Richard J. Hoffman, Los Angeles typographer. In black and red, with second design in two shades of gray*

## Three Cards in Tie for Fifth Place

Each of the designs shown below found equal favor with the judges and all win for their designers. Strangely enough, two of them are by one man! Compare the votes cast for them.

JOHN JOHNSON, Pres.  
Telephone, Central 0670

THE  
**Champion PRESS**  
PRINTERS OF DISTINCTION  
205 WEST WACKER DRIVE, CHICAGO

*Number 91 is by Jim Clarke, Boston. Effective use of orange and black inks on buff deckle-edge stock. Features new Trafont Script*

JOHN JOHNSON, Pres.  
Telephone, Central 0670

THE  
**Champion PRESS**  
PRINTERS OF DISTINCTION  
205 WEST WACKER DRIVE, CHICAGO

*The judges liked Number 93 equally well. It is the same design as Jim Clarke's other winner, except for the rule in orange ink at top*

THE  
**Champion  
P R E S S**

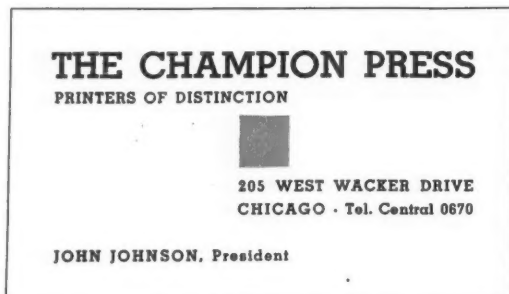
Printers of Distinction

JOHN JOHNSON, Pres.  
205 West Wacker Drive  
CHICAGO  
Telephone CENTRAL 0670

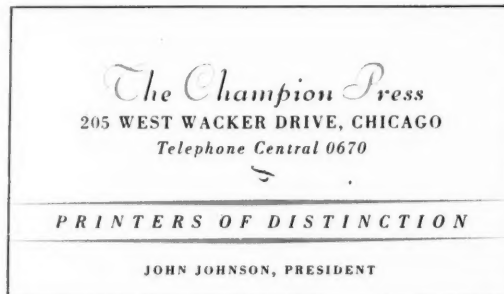
*Number 193, by O. E. Booth, Des Moines, Iowa, is third of the fifth-prize winners. Colors match, too, except that Booth uses dark orange*

## Eight Business Cards Rated High by the Judges

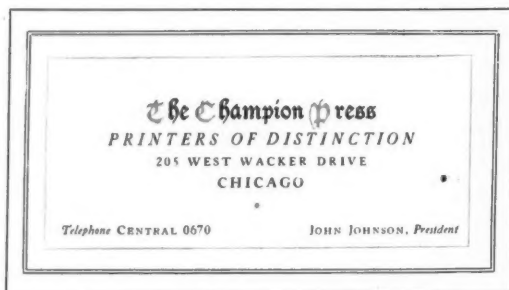
Here are eight designs which were "close up" when the points were totaled. More will appear next month. Save them as sources of ideas.



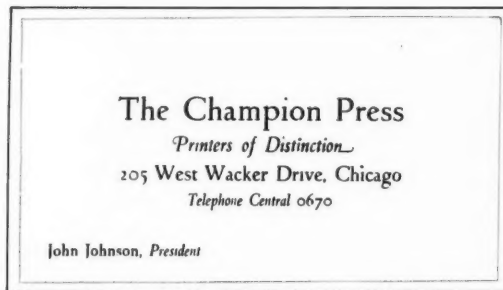
Number 90. James Clarke, Boston, used an orange color spot as the axis of this buff, deckle-edge card. And it ranked sixth



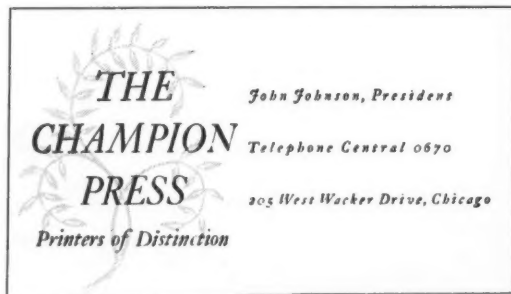
Number 81 is another from the versatile hand of Emil Georg Sahlin. Red and black inks were his choice for this design



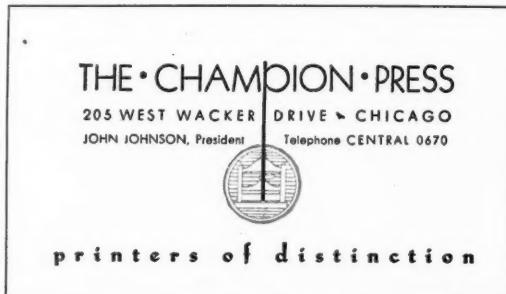
Number 80. By Emil Georg Sahlin, Buffalo, New York. Black and reddish-orange inks used in both type and border units



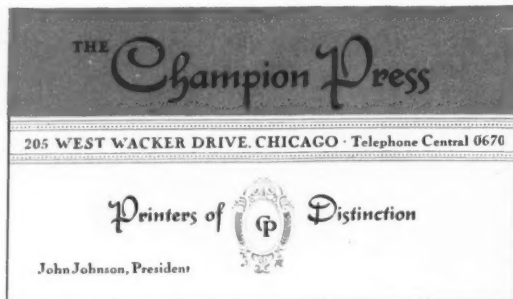
Number 89. Austin M. Reblin, Boston, achieved distinction with simplicity. The rule was the only color, in an orange



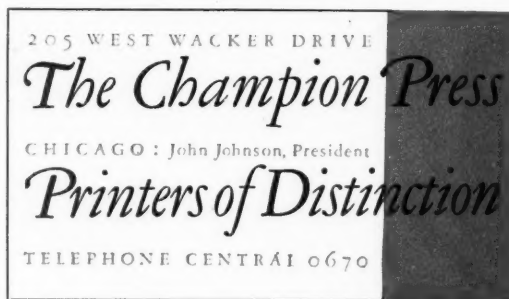
Number 201 is another of Herman Heck's designs. The floral design and rule were in green, the type in black, on white



Number 253. Morris Reiss, New York City. Light brown emblem and black type on this (again) deckle-edge pebble-finish



Number 144. Algot Ringstrom, St. Albans, New York, combined brown background with black on deckle-edge stock



Number 145. Meyer Wagman, Newark, New Jersey, used a deep olive-green for the color of this card, which ranked tenth

# REVIEW OF SPECIMENS

Printing submitted for review in this department must be mailed flat, not rolled ★ By J. L. FRAZIER  
or folded, and plainly marked "For Criticism." Replies cannot be made by mail

OSHIVER STUDIO PRESS, Philadelphia.—The folder, "Modern Type Does Not Mean Extra Cost," and the wall card, featuring a short gem from Longfellow's pen, qualify as representative of the finest achievement of the arts of the typographer and pressman. Let us see more of your work.

THE CRITERION PRESS, Chicago.—You could justifiably adopt the famous slogan of Buick, modified to apply to printing. In every respect—layout, typesetting, presswork, colors, and paper—the circulars you present so attractively in portfolio form measure up to the highest standards of modern practice, and effectively advertise your service.

R. J. FLOOD, Pittsburgh.—Aside from the fact that the orange used as the second color on the text pages of *The Orange Disc*, house-organ of the Gulf Refining Company, is too weak for type, we consider the work exceptionally well done. Layout and typography are superior to that general on such publications, and the presswork, including the four-color process cover, is excellent.

NEENAH PAPER COMPANY, Neenah, Wisconsin.—You have helped printers by way of suggestion in many of your pieces and the latest portfolio, featuring *Resolute Ledger*, is no exception. We are glad to mention this because it is our belief, as a result of talking with many of them, that there are yet too many printers who do not realize clearly all the possibilities of business to be developed from ideas found in such kits of samples as your new one.

MERCHANT VENTURERS' TECHNICAL COLLEGE, Bristol, England.—With title printed in gold ink on a brilliant scarlet cover stock (embossed finish in cloth effect), your "Rubaiyat of Omar Khayyam" makes a remarkably satisfactory first impression. Then, too, with the text set in the monotype company's beautiful Baskerville, so exceptionally well spaced and handled otherwise, and so finely printed on antique white paper, the quality suggested by the cover runs clear through. In spots, the presswork is weak in both ink and impression. Such a successful student project from every standpoint is seldom turned out.

RAFFAELLO BERTIERI, of Milan, Italy.—Thanks for the treasure, your beautifully set and printed volume, "20 Alfabeti brevemente illustrati," which various readers will find no difficulty in deciding means limited showing of twenty fonts. Specifically, in every case, the showing (save for page head and all subheads) amounts to the complete cap alphabet, then the

Samuel Katz, Typographer



ADVERTISING COMPOSITION  
PRINTING CENTER BLDG., LOS ANGELES  
TELEPHONE PROSPECT 1848

Sam Katz, ace typographer, as this card indicates, has gone from Denver to Los Angeles to offer advertisers de luxe ad setting service

lower-case letters following in a natural sequence, with considerable space between. Descriptive text pages also are beautiful. Bound in exceptionally rough handmade paper, the book is most appealing.

GLOBE PRINTING COMPANY, Oshkosh, Wisconsin.—You have done mighty fine work on recent editions of your house-organ, *Globe Types Talk*. By the use of large, solid-color masses of simple form, with type matter simply and logically arranged, you have taken

full advantage of one of the best and most effective of modern devices. The structural simplicity of the work gives it a punch rarely achieved. It is all so different from what we called modern five years ago, when complexity was the rule and the bizarre apparently at a premium. After all, the object of printing is to tell folks something, and they will either not listen or will fail to understand clearly if you whisper or stutter.

RALPH E. GIESLER, Redondo Beach, California.—While we do not like the ornamental Forum hyphens at the end of the line—rather, the way they are used to lengthen the line—we consider the panel design of the cover, "God Is Able," a good one. Making the panel narrower would obviate any need for these hyphens and the panel need not have been so wide. In fact, it would fit the page better if narrower. Aside from the title, other pages are nicely handled. Too many styles of type, five, are used, whereas, on a page of the size and with the amount of copy, not more than two should be. Those used should have features in common. The ill-effect of such mixing is noticeable in a page of the size used. Avoid mixing types as much as you can.

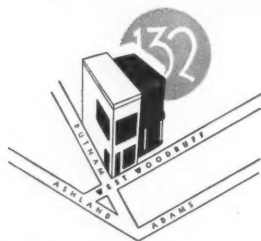
ILLINOIS PRINTING COMPANY, of Danville.—That folder, die-cut to the form of a hat, following the outline of the halftone illustration of the fedora, done for the cleaner for attaching to each hanger going out with clothes cleaned and pressed, and reminding the customer that your client also cleans hats, is a dandy. It will, of course, score effectively where an ordinary folder, card, or tag wouldn't make a dent, if indeed it were looked at at all. It is in just such things as this that one concern gets the edge over the others and which permits the printer evolving the idea to do the same with his competition. As has often been said, a real, original idea commands its own price; the client, in his enthusiasm, will forget to haul out the old chisel. The result is profit as well as satisfaction.

WALGREEN PRINTING AND STATIONERY COMPANY, of Chicago.—"Step into the Spotlight" is a piece which will excite action; arrangement and whitening-out are decidedly clever. Our only suggestion for any possible improvement concerns the signature group in the lower left-hand corner, which is choppy, due to the several copy units. The effect would be helped if the rules were eliminated, as they cause confusion and constitute additional forces of eye-appeal. However, in relation to the copy, the signature mass itself is



Front of striking folder from the Smith-Brooks Printing Company, of Denver, the original of which is printed in light blue and black on India tint antique paper. The original page is 11 by 14½ inches





## WE ARE MOVING

OUR PRINTING OFFICE AND PLANT

TO NUMBER 132 WEST WOODRUFF AVENUE — JUST  
OFF PUTNAM ST. — BUSINESS WILL GO ON AS USUAL.  
WHILE WE ARE HAVING OUR "GROWING PAINS" AND  
WHEN AT LAST SETTLED WE WILL BE IN A POSITION  
TO SERVE YOU EVEN BETTER THAN HERETOFORE.  
FORTUNATELY OUR PHONE NUMBER WILL STILL BE  
THE SAME, ADAMS TWO - SIX - O - FOUR (AD 2604)

RAY M. LEEPER  
Your Printer

Printed at Toledo, Ohio, in black and green on terra cotta

## RECEPTION - LUNCHEON

IN HONOUR OF

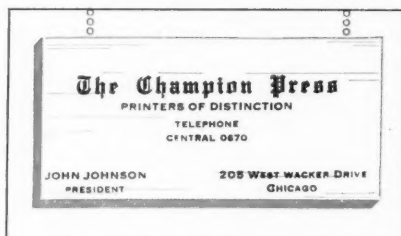
## GENERAL ITALO BALBO

MINISTER OF THE ROYAL ITALIAN AIR FORCE



GIVEN BY GRAND' UFF GENEROSO POPE  
AT THE HOTEL PENNSYLVANIA, NEW YORK CITY  
FRIDAY, JULY THE TWENTY-FIRST, NINETEEN THIRTY-THREE

Read about this menu in Norman Lacy review on this page



Novelty, too obvious, did not appeal to judges in contest, the result of which is given elsewhere

quite small, and on that account the effect of the complex arrangement is minimized. Choice of display to be emphasized, we must say, makes the signature group graphic, quick. The color combination, green, rose, and black on green-tinted stock, is pleasant and effective, which is not so usual in presentday print.

MIDDLETOWN PRINTING COMPANY, of Waxahachie, Texas.—We always have liked the work you do, and the most recent lot of specimens is no exception. The blotter, with the word "Middletown" in reverse in a solid panel printed in green across the top, is certainly an eye-stopper. We regret that you did not use the sans-serif in which this main display appears for the smaller copy, since the Broadway type (now shelved almost everywhere) strikes a sour and discordant note. We would like to hear what you would say after doing the job over, if you could, following our suggestion to make the type face consistent throughout. Be on the alert to avoid crowding of lines, as well as to avoid too many styles of type in a single piece of printed matter.

CASLON PRINTING COMPANY, Seattle.—Aside from the fact that we consider the two red triangles ugly, the statement is good. A lesser fault is the rather high position of the main group, which crowds against the rule band above. The triangles are not only ill-shaped, but too large. If a spot of color were desired, and we believe it is, a better choice would be six-point squares at the front of the three small lines the triangles now bracket. Lines of the main group on the invoice, with rules between, are too crowded. Of the two handlings, we like better the one in which the main line is set in Caslon Openface. The blacker type of the other piece strikes a discordant note. Letterhead, notehead, envelope corner, and business card are excellent; in fact, we believe you may feel secure in the belief that few printers have as fine a line of stationery as you.

THE BLACK CAT PRESS, Chicago.—"The Birth of Printing" broadside is a commendable piece, although the type matter is crowded, and some of the dignity such an item should have is sacrificed by use of so many colors, especially as they are somewhat "raw" (full strength and primary). The handling of the initial starting the text, placed in the center from side to side, is confusing because the quotation in italic at the left is in type as large as the text. If this were

## The SLICE

In golf, the inevitable penalizer of distance, is one of the greatest detriments to low scores.

"Slicing" the printing appropriation is equally disastrous. It makes the way to greater sales longer and costlier.

Why not shoot "straight down the middle" to your prospects with well printed advertising. It's more economical after all.

DANDO - SCHAFF  
PRINTING & PUBLISHING CO.  
32nd & Arch Sts. Philadelphia

TELEPHONE  
EVERGREEN 0900  
WEST 1616

Sure-shot seasonal appeal applied to a blotter printed in green and red

set in smaller size, with more white space, it would be plain that it is not related to the initial, as the matter on the right is. While an awkward amount of white, not balanced elsewhere, would appear, it would be less objectionable than the crowded, confused effect now seen. Presswork on vellum is good. Don't forget what we said about crowding.

NORMAN LACY, New York City.—Thanks a lot for the program of the banquet tendered the great General Italo Balbo of Italy. It is a beautiful example of conservative, dignified typography, befitting a great occasion, and a keepsake the editor will treasure. We show the title page, but, with a real photograph tipped inside the blind-stamped panel formed by three lines, the second page and so the title page is, if anything, more charming. Send a copy to our confrere in Italy, Raffaello Bertierri, of *Il Risorgimento Grafico*, Milan. The piece is not at all unlike he would have done it and, through wise choice or accident (we suspect the former), you have used Bodoni, the type face which, more perhaps than any other, is the type of Italy. Of course, don't forget Jenson and his "white letter," which started the Roman face on its road to dominance.

LEARY PRINTING COMPANY, Schenectady, New York.—Mixing unrelated styles of type, and layout that lack in unity, are your worst faults. Consider the inside spread of your July folder, and the number of features calling upon the eye, tending to confuse, and the effect of flying apart. A boxed initial should not be set out in the margin as on this spread, and we are sure you will agree the whole



item is over-ornate; the type itself is squelched. Finally, note how the signature group is jammed against the band across the bottom, where, in view of the large amount of open space elsewhere, there ought to be more space. Watch this tendency toward spotty, diffused effects. Where unity cannot be achieved through arrangement alone, as it generally can if one makes the right kind of an attempt, use a complete border, but not one too heavy. Broken borders suggest lack of unity.

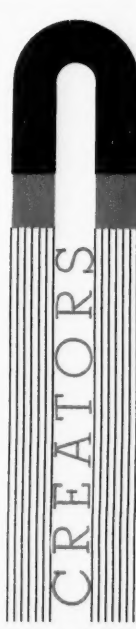
**SHEFFIELD-FISHER COMPANY**, of Rochester, New York.—Since the excellence of your work precludes the possibility of our being of any help to you, you are mighty nice to keep on sending samples of it to us. Indeed, it helps us, and the realization that the banner of quality is still held aloft by some and that there are still buyers of printing who realize that the best is cheapest in the long run is most comforting. Only the other day a brilliant young fellow came into the office, placed on the desk a line of advertising pieces he had created for a certain concern and, beside them, some now in use—dull, ugly, insipid things, they were—and said the advertiser would not even see him. Two minutes of looking over what this young fellow had to show him would have convinced the advertiser in question, unless entirely hopeless, that here was the chance to improve his business. But to the work, well, it rates eighteen-carat quality in all respects.

**HOWARD N. KING**, York, Pennsylvania.—No faults, no weaknesses, many merits. It is just too bad so much of your work is done on such colors of paper and with colors of inks overlapping that it cannot be shown to advantage all around, for there's a lesson in typography and layout in almost every item in the two attractive portfolios recently sent us. We particularly admire the cover of the *York Trade Compositor*, where on a light blue, embossed cover you have printed a band in silver at top and bottom edges and a square panel a bit above center, with the words "York Trade" in sans-serif light over the upper band and "Compositor" over the bottom one in black. Over the square silver panel there is, also in black, a fine line plate of a linecasting machine with a black background, making the machine appear silver. Finish is added by reason of the fact that the black plate is a bit smaller than the silver background, and there is in consequence a narrow silver edge around the black cut.

**THE BIRMINGHAM ECCENTRIC**, of Birmingham, Michigan.—Excepting for the crowding of lines in one or two of its advertisements, you have done a good job on the July issue of *The Main Sheet*, publication of the Detroit Yacht Club. The cover is both suitable and striking and presswork is excellent throughout.

While most of the heads set in the interesting Eve face have adequate white around them and between the lines, there are a few which could be opened up to advantage. In view of being set in capitals and letter-spaced, the list of contributors on the index page could also be spaced out to advantage, as could the four italic lines just above the list of articles on the same page. Most type faces are improved by leads adding to the space over and above that supplied by shoulders and, in open display composition, faces with the greatest shoulders and longest descenders will stand additional leading. Indeed, a tendency to crowd and to economize on white space is about the only fault of any consequence about your work.

**CHARLES S. LEE**, of Milwaukee.—Aside from the fact that we do not like the gap of space between street and city in the second line, and we feel the lines in the narrow group on the left are spaced too tight, we admire the letterhead of the Trade Press Typographers. While, in view of the arrangement and the cut, a squared mass was desirable, in fact, essential, the cost was too great. In short, the gap breaks up the contour and, while the outer limits are square-cornered, the mass is not a rectangle. Two things might have been done. The street address might have been moved to the right so the start of it would be in line with the right-hand side of the cut, or the



# POWER

The real task of the present day printer is to prepare and print your selling message in its most effective form. This means producing printing that produces sales... that pays dividends.

No matter how superior your product or service, or how unique your idea, it will be powerless unless the printer catches the spirit of their meaning and transmits it in printed form forcefully to human perceptions.

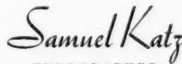
The essential facilities of printing are not alone type, paper, machinery and ink... for these are not alone the forces that intensify, embellish or mold together the thought and feeling in others.

Therefore it must be, and is without doubt CREATIVE ability that "picks the punch" in printed salesmanship... for here lies the POWER BEHIND THE PRINTING THRONE... Let our representative tell you more of our story... our phone is 4-3646.

**MAINE & COOLEY**  
1605 MILLER STREET - UTICA, N. Y.  
**CREATORS**

NOT JUST PRINTERS

Striking display effect simply achieved. The center spread of a folder printed in red and black on a heavy, rough, white paper




**Samuel Katz**  
TYPOGRAPHER

announces the establishment of a shop  
on the tenth floor of the  
*Printing Center Building*  
1220 Maple Avenue  
Los Angeles


Here, Mr. Katz will specialize in the composition of advertisements and the printing of hand set booklets and fine announcements... Mr. Katz is well known nationally as a producer of fine advertising typography and printing. His recently completed "Type Specimen Book & Examples of Typography" has brought world-wide comment.

Telephone Prospect 1848



In the original size of 7 by 10 1/4 inches, where it is printed in black and vermillion on rough, white, handmade quality paper, the above announcement is really impressive

**FIDELITY...to our PRESIDENT**



Excerpt from  
**PRESIDENT ROOSEVELT'S  
RADIO ADDRESS**  
July 24th, 1933

"IN WAR, in the gloom of night attack, soldiers wear a bright badge on their shoulders to be sure that comrades do not fire on comrades. That is why we have provided a badge of honor for this purpose, a simple design with a legend 'We Do Our Part'."

**COURIER-BERGHOFF, Inc.**  
...for nearly twenty years have practiced the CODE OF FAIR COMPETITION... with its competitors... its employees... its customers... all things being equal wouldn't you rather say...  
COURIER-BERGHOFF printed it.

**COURIER-BERGHOFF, Inc.**  
Printing well interpreted  
1036 Beaubien Street at  
East Lafayette - DETROIT

CHERRY 1328-1175

One of numerous advertising pieces issued by printers and featuring the N. R. A. blue eagle sent to THE INLAND PRINTER



second line ought to have been letterspaced. While neither would have been altogether satisfactory, we feel the result would be better than it is. Indeed, by spelling out "East" instead of using just "E," relatively little letterspacing would be required. That's the thing to do. The envelope design is excellent, but a bit more space between lines would improve it. To emphasize the dangers of too much letterspacing, contemplate the address line on the otherwise excellent business card.

THE FOURNIER PRESS, of New York City.—Despite the use of excellent and newest type faces, your invoice fails to have effectiveness through too wide letterspacing of the name lines and all lines being too crowded. The first line of the name group seems to be entirely too close to the rule band above. Great improvement would result if the ornament below the address line, which is under your name, were omitted and the central type mass dropped that much. We suggest, too, that the address might well be a size smaller type and the words in an italic, "Creative" and "Printing," the former at the left and the latter at the right of the name mass, were pulled in closer. As a matter of fact, the two words are definitely and closely related and should be together instead of so widely separated. The worst fault with the business card is the whiting out without form around the main group, and here again there is crowding of lines. Off-center arrangements are to be commended as obviating the dull and static appearance of symmetry; but, better symmetry and all that goes with it than a distribution of the white space and lines without form agreeable to the eye.

S. T. LEIGH AND COMPANY, LIMITED, of Sydney, Australia.—It has been so long since we have seen a good piece of engrossed work or printing with lettering in typical style with plates, your favoring us with a copy of the poem "Let Me Live, O Mighty Master," is deeply appreciated. The design, illustration, and execution of lettering are all high class, and the press-work in colors is about perfect. We feel, however, the colors used might well have been less garish and that the piece would be further improved if it were less crowded. The inner spread of your folder, featured by illustrations of your plants in process colors, is excellent and the workmanship in all respects, including the lettering of the accompanying copy, is of the highest grade. We regret more design was not put into the front page of the folder, where the trade-mark circle in the center and the two small groups of type in the upper left- and lower right-hand corners seem lost. The design of these features is not in keeping with the treatment of the spread and the back page, which are consistent. Manifestly, the composing-room talent is not on a par with the art and press departments, that is, if the handling of this front page is to be the criterion for consideration.

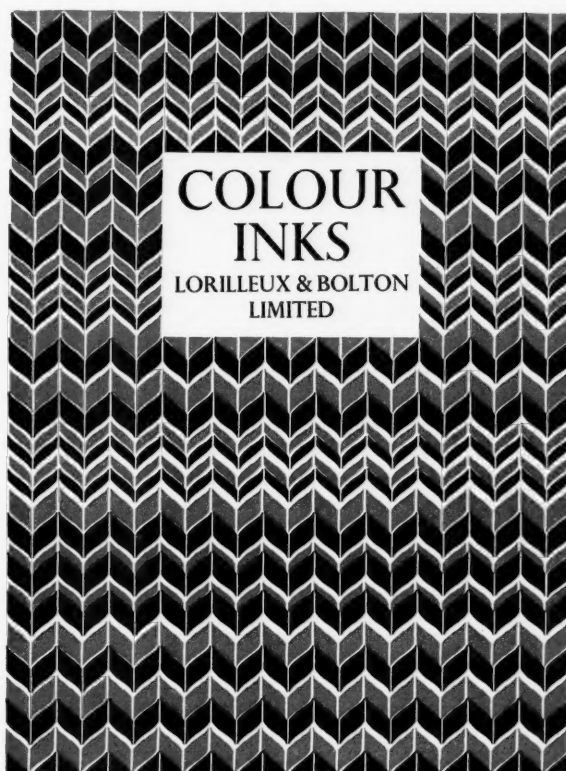
RAMSAY PUBLISHING PROPRIETARY LIMITED, Melbourne, Australia.—Printed in water-color inks, brilliant as colors may be and yet without any gloss, the large illustration entitled

"Johannes Gutenberg submitting one of the printed pages of his first book to Faust" and which features your calendar is a treasure many visitors to our office will see. The press-work as well as the colors are in our judgment the best possible. While the excellence of the picture is such as to merit for the piece the stamp of excellence, we regret the lettering and type matter just below the picture are not better executed and more stylish. Neither the Old English nor the script lettering is well done, and there's a suggestion of dullness and a lack of snap for the reason that the lines, aside from the name, are too nearly uniform

and smaller ones in sans-serif, because the head copy is invariably brief—often a single word, seldom more than two. Only an artist could plan a type dress utilizing these widely differing type styles for heads and get away with it, hence the admonition to most to adhere to one style. White space around the heads plays an important part, too, and we only wish a thousand or more others realized the importance of white space between lines and around heads as you do. Commercial specimens are, in their way, as uniformly excellent as the paper, which is of large magazine format and treatment, and beautifully printed.

CRAFTSMAN PRESS, Fort Smith, Arkansas.—In view of interest in jigsaw puzzles, we are sure the ten odd-shaped cards you sent out, which when properly put together provide a perfect square, proved good advertising, especially since each piece bears a printed statement on advertising, so printing, or on printing itself. The question is, did the right people trouble to put the pattern together? Some of the type faces are not the smartest, especially the time- and otherwise worn Copperplate Gothic, and, in one or two, rules and ornaments are thrown in to no purpose. Yet, considering difficulties of the arrangement due to the odd shapes of the several cards, you did well. As a matter of fact, some typefounder has an order coming from you. You are endeavoring to do 1933 model business with 1910 type faces and it simply does not work. Consider the disharmony of the several faces on "A Progressive Blotter" on red-brown stock. Too many types are included and among those used for display (of which there is too much) there is not a good one. The finest typographical artist cannot do good work with poorer type faces, and don't forget that faces considered smart and attractive in 1910 are not so regarded today. Fine magazine advertising makes the average person, unversed in type lore, appreciate what is new, modern, and attractive in type and its handling in advertisements.

J. EDWIN BELL of Cleveland.—We appreciate the excellent work you sent us. It is forceful through the use of new and attractive type faces, as, for example, the Bernhard Gothic, effective display contrast, white space that sets off the type, and, most of all, simplicity of layout. It goes places—in a straight route, not in circles. A fault evident in a few cases, the Oakwood Club Thanksgiving dinner dance announcement, for one, is the combination of the refined Raleigh Cursive, a condensed letter, with an extended engravers' block type. In this case, the lack of harmony of shape and design between the types is aggravated by crowding of lines, a fault with two or three of the other pieces. Consider, with the announcement mentioned, the one of the club's Open House Election Night. Here the same types are used, but the effect is better because the cursive line is definitely larger than the block, and the contrast of form less evident. Also, there is a grouping of lines, obviating the crowding effect of the first. Most striking of all the pieces is the title of the folder "No



*Decorative features are printed in soft blue and red, and type in deep brown on the original of this cover for which light blue-gray stock is used. It comes from one of England's premier ink concerns*

in size. Furthermore, the space between the two main words of the firm name is away too wide. If all these lines were in a single style, although the name might be in a different one, if not too contrasting, smaller, perhaps, and paneled instead of scattered out as at present, a suggestion of finish would be given.

EINO WIGREN, Cleveland.—We rejoice with you in the opportunity to display your unusual talent made possible by your new connection with the Cleveland *Weekly*. It seems unfortunate, of course, that many typographers and compositors of outstanding ability are still unattached, while, due to lack of appreciation of real quality on the part of employers and the unsound priority regulations of unions, type is set by mechanics without appreciation of esthetics or advertising values. If the handling of the *Weekly* was as good before you had a hand in it, then the boss is doubly fortified. The pages fairly sparkle with life and interest, and the effect of the pages, while contrasty, is not overheavy or disturbing, even with main heads in Ultra Bodoni



More Wet Basement Walls." It has a genuine punch in view of the clever use of rules in black and red, which although stronger in general than the type, do not handicap, as is usually true under such a condition, because of the ample white space around the type. Colors are good and the work well printed.

LORILLEUX & BOLTON, LIMITED, of London, England.—We have viewed many ink-sample

in tabular makeup, the qualities of different types and colors are given for ready reference. Thus we find Velvink Sepia (Number 436) is a letterpress ink, suitable for halftones of 100- to 133-line screen, is alkali-resisting, is varnishable, and fast to light for more than three months (the maximum rating you give). The table shows that an illustration printed with it can be seen on page three of the specimen

not lamented Broadway type, the Brigden's package label is striking and colorful, as a label should be. It and the envelope with the same design enlarged are the only items in the collection you submit which we have anything to say against. We are a bit curious about another thing, Ollie, but do not have two copies to try it out with. Cut the matter at the right of the panel along the left-hand side, which

is above and below the horizontal reverse band, and move the two pieces to the right, so the widest line ending with "Display" will be about half an inch, maybe a full inch, from the right-hand side of the sheet. We've a feeling that the arrangement would be more interesting while eliminating the effect of congestion between the mass, as centered on the sheet, and the wide band in olive at the left side. The central group, in short, has been centered on the sheet, regardless of the band at the side. This is all contra. There is a lot to admire and several lessons to learn in examining the other specimens. And, O, boy, what a job you did printing that halftone on rough paper! Aside from the fact that the lines of the heading are too crowded, being all caps, your apprentice did a fine job on the announcement for the craftsman club meeting. The small group of caps in the lower right-hand corner also looks crowded.

METROPOLITAN PRESS, Seattle.

—We were not surprised to learn your 1933 series of monthly blotters, all headed "In the Days that Wuz," have created more interest than other advertising you have done. Who could pass them up? So readers may visualize them, let us say that, although picture and copy are changed monthly, all the handling is the same and the general appearance (aside from the change in colors) is identical. The halftone pictures occupy the left portion of the blotter, bleeding at left, top, and bottom. These, as the general title indicates, depict the type of fire fighting apparatus used in Seattle in 1883, a street scene in 1888 with horse-drawn tram car, the first train that rolled into Seattle in 1876, and the like. No less interesting seem the costumes worn and the architecture of buildings in the background. Interesting, too, and, in our opinion, smart, is the fact that there is no selling talk in the type. The text simply explains the pictures, and there is only the signature of the Press, with address and telephone below the text. In pieces of

such interest we think that is sufficient. More would cheapen the campaign and result in diminishing returns. Addressing our readers, as is the case practically throughout this review, we are glad to pass on information supplied by C. L. McAllister, sales manager, to the effect that others who want to make use of the idea can obtain the name of the photographer able to supply a large number of old-time pictures of the kind.

S. C. TOOF AND COMPANY, Memphis.—It's a pleasure to find so many printing specimens,

## THE NEW DECLARATION OF INDEPENDENCE!

(The National Recovery Act)

★



NOBODY KNOWS JUST YET WHAT EFFECT THE NEW NATIONAL RECOVERY ACT will have on business, but one thing is certain: if cut-throat price competition and inferior goods are eliminated, then, there is going to be a tremendous effort made by all firms to sell Quality and Service.

★ If prices are made more or less uniform, then the firm giving the best quality or the best service will get the business. That seems only obvious.

★ Will your prospective customers know that what you have to offer is the best in the field? Watch the increase in advertising during the next few months. Who are your prospects now? A recent survey made by McGraw Hill Publishing Co. showed that 72 % of the Purchasing Departments in this country have had new buyers appointed during the past three-year period. Has your mailing list been kept up to date with these changes?

★ Advertising budgets have been so reduced the last few years that the field is wide open. Concerns now advertising aggressively will head the parade. Advertising will now be a vital necessity in every business.

★ It is estimated that the amount of quality printing used will be at least doubled in the next 12 months. Thank heaven we have never reduced our quality standards, regardless of price! Our customers know this but our prospective customers don't; that's our fault, we haven't advertised.

★ The New Deal is here, it's real and has substance. Let's get on the bandwagon! Let us help you to prepare some advertising pieces that will tell your prospective customers that yours is the firm to deal with, that your product or service is the best to be had, and why, and that your firm will be one of the leaders in this new National Recovery!

★ Visit our plant at 545 Sansome St. or phone Sutter 2255 for one of our men to go to your office; a few minutes' chat may be of mutual advantage.

HOOPER PRINTING COMPANY  
SAN FRANCISCO

*One of the finest items of printing which has resulted from the National Recovery Act, a 9 by 12-inch folder set in Centaur type and printed in black and silver on toned antique laid paper of fine quality*

books, but none which in appearance, makeup, and all-around service quite matches the one hundred-odd-page volume you recently sent out to the trade. The interesting features start with the cover, in three colors, red, blue, and deep brown on heavy gray-blue stock, which we reproduce in two colors on another page. The title page, done in light green, terra cotta, and brown, is no less striking, excellent and suggests what a printer can do away from the beaten path of color selection. Then follow handsome foreword pages, after which,

section. Turning to the page, we find below the picture four panels, the full tone (solid), three-quarter tone, half tone, and the quarter tone, which give the effect of the ink in connection with the different values. And thus it goes throughout the book. You are to be complimented on your enterprise in attempting such a book and the ability to carry the project through in a successful manner.

OLIVER WATSON, Brigden's, Limited, Toronto.—Except for the style of lettering, reminiscent of the late but (to the writer at least),

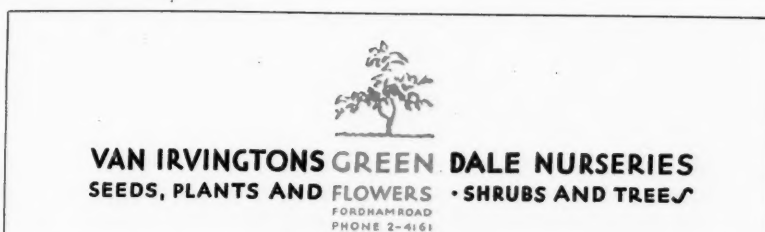
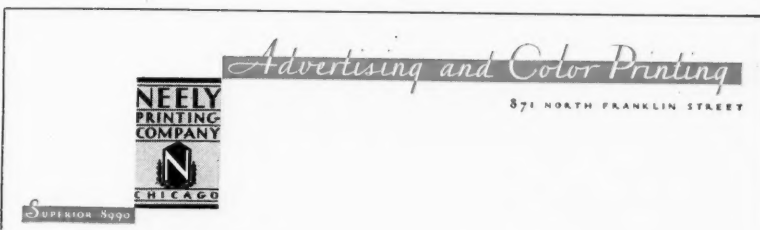
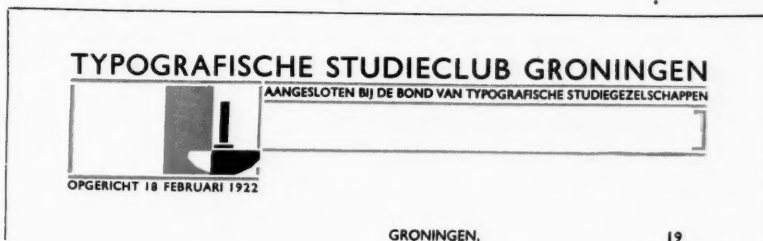


and of such uniform excellence, as have come in one package from H. J. Freeburg, manager of your catalog and direct-mail division. Aside from the point mentioned by Freeburg, the weakness of the gray used for the band on the left-hand side of your letterhead, causing the trade-mark and the slogan (which are reversed in the plate) to show too faintly, the letterhead is striking and well designed. The other features are so outstanding that this one point of weakness may be forgotten until another lot is printed. Examining the work carefully as a basis for helpful suggestions, we note lines needlessly closely crowded. As an instance, consider the display lines, especially the secondary ones, in Ultra Bodoni italic on the striking circular, "Roll Up New Profits with Roll-Elite." These are set solid; too close, considering the heft of the letter, also the fact that there is a lot of space at the bottom. Four points, and perhaps six points, should be added between these lines. The point will be emphasized if you will consider the title of the Southwestern commencement program, on which the cap lines of the main line, as well as those in caps and lower case in the second and third groups, seem to pile up on each other. A most interesting design is the "les passées cabaret" cover design, featured by stars of various sizes scattered like real ones in the sky and printed in silver, with the type matter and illustration in black ink. Another piece, handled as well as it would be anywhere, is the folder "Let's Get Acquainted." These reflect the finest modern qualities.

GRIT PRINTING COMPANY, Wichita, Kansas.—Your folder "Second-rate People" is excellent in most respects and in the important details. Though extremely simple, the title page is striking. The several bands of rules in bronze at the back edge, the large type of the title in deep brown, and the three balls overlapping, printed respectively in red, yellow, and blue, after the fashion of a color diagram, combine to good effect. The three circles might be much larger, so the idea of color science would be featured, and so the design might be made more in keeping with the size of the page, and in the interest of strength and general effectiveness. Though simple, the inside spread is nevertheless decidedly effective, the only weak spot being the miniature letterhead design which, being old-fashioned, is not in keeping with the modern nature of the rest. We believe the bronze panel, over which Booth's silhouette picture is printed in a second color, should be raised. This is not so much to make margins at the top equal those at the right-hand side as to align the rule extending from this panel at right and left with the bottom rule of the heading panel on the left-hand page. This rule, extending from the portrait panel, also ought to be changed to a six-point to match that of the heading panel on page two. The back page is the poor one, first, because all the lines are crowded, and, second, because here display decidedly overbalances the matter of lesser importance. An old rule is that "all display is no display." It is wise to select only one or two units in any form for dominant emphasis and make them count, holding the rest down. The irregularity of the white space, due to the arrangement, is a rather displeasing feature, but this is not to be taken as implying your reviewer does not endorse off-center arrangement, for he certainly does. A more lively effect and greater punch results than is possible with a precise, symmetrical layout, but the form taken by the white areas is always an important factor in all printed matter.

GOODRICH PRINTING SERVICE, of Toledo.—We like the arrangement of your letterhead and invoice, for which the same layout, type, and so on, are used. It is fresh, strong, and impressive. If the word "Printing," in italics, were in some color instead of neutral gray, preferably a delicate blue or green, the effect would be brighter and more striking. The general effect now seems a bit drab. Another point—a minor one—is that the address on the letterhead, particularly the street number, is a bit too large and spacing between

ever, is a flop. The page heading is far too weak to compel attention and in proportion to the size of the 6- by 9-inch page. If such a small size of type was to be used for the text, then the measure should have been narrower, as side margins are too narrow in proportion to the amount of white space up and down the page. Page 3 is good, although the matter at the top, directing attention to the excellent folder business card for the Watkins coffee shop, tucked through a slit near the bottom, should have been narrower measure, too. It



At least two of these letterheads have layout features worthy of study. The top one, originally printed in black and green-yellow on gray, and the second in olive (cut), red (main line), and black, are from "Graphische Revue," of Amsterdam. The Neely heading, with the squared name panel printed in black over silver (here suggested by Benday) and with the two strips in a soft green, is particularly impressive and original in full size, as is the lower design, printed in black and green, from a Crocker-McElwain Paper Company sample book

words of the street address is too wide. While formal in arrangement, the business card is characterful, especially in view of the type, one not commonly seen. On the whole, we recognize a degree of character and quality in your work which in our opinion places your product among the first 10 per cent.

EUGENE PRINTING COMPANY, Eugene, Oregon.—The title page of your folder "Why Have Printing Done in Color," is excellent, striking, and yet, neat. The second page, how-

seems you decided upon the maximum page measure, set your stick, and went at it without considering how the type matter would fill out up and down. In mentioning the slit, we should further mention that the folder is a French fold, with the fold down at the bottom rather than at top, so the specimen enclosed will not fall out. The arrangement of the blotter "Type doesn't make a typographer" is smart, but you have made a serious mistake in printing the type in the weaker of the two

colors and the decorative features, largely six-point rule bands across top and bottom, in the strongest color. Already thicker of line than the type, the rules should, to compensate and not to stand out too much, have been printed in the weaker color, instead of the stronger. We might add that the thick, even, or monotone rules, also the dash made up from a dot and two triangles, would be more in keeping with some bold monotone letter than with the delicate, contrasty lettering.

LA RUE PRINTING COMPANY, of Kansas City, Missouri.—Your folder announcing a department of lithography is excellent. The type used, as well as the harmonious lettering, is chaste, yet, in view of the size and character, is impressive. One is impressed, yet in no sense offended by any suggestion of the blatant. The colors—a light blue, orange, and a deep brown on buff stock—contribute to the colorful and inviting appearance of the title page; in fact, we offer only two suggestions: The single line of sans serif, used in connection with the signature on third page, should have been avoided, in the interest of harmony, in favor of a roman harmonizing with the Bernhard roman used for the text. In view of the fact that the base of the line "Announcement" on page 3 is a straight line, the effect would be better if the top of the decorative band in orange at the left of the text on page 3 were square instead of rounded. In that case, it should align with the top of the first line of text, for it would not look as well extending above the text alongside as the rounded top does, so placed. Excellent presswork rounds off the good qualities.

OTTMAR MERCENTHALER SCHOOL OF PRINTING, Baltimore.—Although we think the words *The Journal* on the cover of the school publication could be larger, the design is characterful and striking. Of course, the name could not be larger and follow the same interesting layout and we cannot conceive of any other arrangement of the type matter and the two-color linoleum-block illustration that would permit of enlarging it. So, forget the point. Presswork on the inside pages is excellent, and although the lines are spaced too closely the text in Scotch Roman is legible. Additional one-point leads would help. The measure is a bit wide, of course, but the type on the other hand is too large for use in a two-column arrangement. Headings are needlessly small, and this is particularly evident on the first page of text, where the line is so near the masthead. Six and maybe twelve points more space above the title line would help. The name of the author is too near the size of the title line and, if it were smaller, a decided improvement would result. The masthead is excellent, but the rules at the bottom are too thick and stand out too much, even though printed in green. The same applies to the double rule underneath the line *The Journal* at the top of each page. If only the thinner rule directly under the type were used, the effect would be improved, for the additional reason that the running head would not crowd the type below so much. Some of the headings are decidedly interesting in the combination of type, rules, and linoleum cuts, but here, too, the heads crowd the text below them and are too weak in relation to the size of type and page. There is also an effect of confusion, due to the lack of unity of the several features, that would not be so manifest if the rules were lighter. If you had used a larger size of type for the headings, the letterspacing would be avoided, and that in itself would be quite an improvement.

# Typographic Scoreboard

September

Subject: VOGUE

Issues of July 1 and 15; August 15

65 Half- and Full-page Advertisements

## Type Faces Employed

BODONI	19
Regular (M*), 8; Book (T**), 11	
GARAMOND (T)	18
Old Style, 12; Bold, 6	
VOGUE (M)	5
FUTURA (M)	4
Regular, 2; Light, 2	
SCOTCH ROMAN (T)	4
BERNHARD ROMAN (M)	3
Bold, 2; Light, 1	
MONO COCHIN (M)	2
NICOLAS COCHIN (M)	2
CASLON OLD STYLE (T)	1
EVE HEAVY (M)	1
KENNERLEY (T)	1
LUTETIA (T)	1
OLD STYLE No. 1 (T)	1
*M—Modernistic; **T—Traditional.	
Ads set in traditional faces	37
Ads set in modernistic faces	25

Three advertisements are not included in the above tabulation because of being entirely handlettered. Two of them have conventional characteristics, the other, modern. Affecting the score, of course, is the fact that the display of fourteen advertisements here credited to traditional types appeared in faces of modern or modernistic character. On the other hand, only one advertisement credited to modernistic had traditional display.

## Weight of Type

Ads set in bold-face	24
Ads set in light-face	36
Ads set in medium-face	2

## Style of Layout

Conventional	49
Moderately modernistic	12
Pronouncedly modernistic	4

## Illustrations

Conventional	38
Moderately modernistic	19
Pronouncedly modernistic	8

## General Effect

(all-inclusive)

Conventional	25
Moderately modernistic	37
Pronouncedly modernistic	3

Those readers who have written to the editor expressing concern over the apparent abandonment of the Scoreboard are here reassured. The facts of the case are that the demand upon space to adequately cover codes and counter codes evolved in the industry, to comply with the National Industrial Recovery Act, made it necessary to drop the feature.

By referring to the April issue followers of this exclusive feature of THE INLAND PRINTER will discover that while Bodoni remains in first place Garamond has scored a decided gain. More significant, however, than the relatively reduced use of Bodoni is that of the sans serifs. Utilized for twenty-three of 106 ads covered in the April Scoreboard, or over 21 per cent, the present tabulation shows use in only nine of sixty-five ads, or slightly more than 12 per cent.



Scorekeeper considers these the best modern and conventional advertisements respectively in the three issues of VOGUE considered in this analysis. It is understood, of course, that physical features only are contemplated—not copy—and that, although advertisements in color are chosen, color is disregarded in the selection.

# THIS IS A PRINTING OFFICE



CROSS-ROADS OF CIVILIZATION  
REFUGE OF ALL THE ARTS

AGAINST THE RAVAGES OF TIME

ARMOURY OF FEARLESS TRUTH

AGAINST WHISPERING RUMOUR

INCESSANT TRUMPET OF TRADE



FROM THIS PLACE **WORDS** MAY FLY ABROAD

NOT TO PERISH ON WAVES OF SOUND: NOT TO VARY WITH THE WRITER'S HAND:

BUT FIXED IN TIME, HAVING BEEN VERIFIED BY PROOF

FRIEND, YOU STAND ON SACRED GROUND:

## THIS IS A PRINTING OFFICE

COPYRIGHT BY THE AUTHOR. A BROADSIDE SPECIMEN OF 'MONOTYPE' PERPETUA TITLING CAPITALS, SERIES NO. 258, DESIGNED AND PRODUCED BY THE MONOTYPE CORPORATION LTD. LONDON

*Commenting on this poster, issued by the monotype company of England, the British Printer, leading trade magazine there, makes points that should inspire printers everywhere with renewed pride in their craft. It says: "It is high time to remind others of the traditions of print and the importance of our craft to every industry and every movement." To that The Inland Printer says "amen!"*

# Radio Pays Tribute to Printing and the John Henry Nash Library

**B**OOKLOVERS in San Francisco and in surrounding cities recently heard a great printer, Dr. John Henry Nash, in a radio talk on books.

His talk, of especial inspiration to other printers, is reproduced here for those who were not fortunate enough to have heard his broadcast:

The John Henry Nash Typographic Library, now occupying one-half of my printing plant on Sansome Street in San Francisco, has been an objective for book-loving visitors from all over the world, but to thousands living only a short distance away it is still practically unknown. It is comparatively small in the number of volumes, but it is perhaps the most complete collection of fine printing in private ownership.

My interest in books and printing goes back to my early boyhood. I was born and grew to young manhood in a small town, a short distance from Toronto, Canada, where one of my uncles owned a printing plant. He also possessed a good library, in which I was permitted to browse.

He collected books on the history of printing, and the inspiration I received from these volumes instilled in me an intense love of the art which I have followed as my life work. I realized early that, in order to become a good printer, it was necessary to study incessantly, not merely books dealing with the mechanics and technique of the art, but the handiwork of the masters which has come down to us from the cradle days of the fifteenth century.

And, after I had seen, in the great libraries, books actually printed by Gutenberg, Jenson, Aldus, and the long line of illustrious printers, I knew I should never be happy until I had some of them in my possession and could enjoy at my leisure all the points that make up a lovely book—good printing, heavy handmade paper, and fine old bindings. To this end I began to buy books, and every dollar I could save went into the gathering of the library which now contains some of the world's rarest treasures.

My library today is exclusively a typographic library—that is, it contains only volumes from the world-famous presses, beginning with Gutenberg's, itself, down to the present day, and books about books and the history of printing. Here may be found scores of volumes

on various subjects, as binding, paper-making, design and color, engraving, in fact, the history of everything that goes into the making of a book.

So complete is the collection that it is constantly used by university men and women doing research work for masters' and doctors' degrees. And they all tell me the same story—that nowhere else is it possible to find in one collection so many of the books to which they must refer. This is one of the real joys of my long years of collecting—to know that my library is serving a high and practical purpose.

## ★ ★ A Copy Suggestion ★ ★

**WHENEVER you're feeling a bit downhearted these days, read this letter from an Oklahoman to his banker and feel better.**

"It is impossible for me to make a further payment on my note. My present financial condition is due to the effects of federal laws, state laws, county laws, corporation laws, by-laws, mother-in-laws and outlaws that have been foisted upon an unsuspecting public. Through these various laws I have been held down, held up, walked on, sat on, flattened and squeezed until I do not know where I am, what I am, and why I am.

These laws compel me to pay a merchant's tax, capital stock tax, income tax, real estate tax, property tax, auto tax, gas tax, water tax, light tax, cigar tax, street tax, school tax, syntax and carpet tax.

The government has so governed my business that I do not know who owns it. I am suspected, expected, inspected, disrespected, examined, re-examined, until all I know is that I am supplicated for money for every known need, desire or hope of the human race, and because I refuse to fall and go out and beg, borrow or steal money to give away. I am cursed and discussed, boycotted, talked to, talked about, lied to, lied about, held up, held down and robbed until I am nearly ruined; so the only reason why I am clinging to life is to see what the h— is coming next."

"THIS IS A BLOTTER"

**The Sheffield-Fisher Co.**  
Designers and Producers of Printed Advertising  
329 East Avenue, Rochester, New York  
Phone Stone 5620

*This humorous text harmonizes with the way many business men feel today. It should click*

In a short talk of this kind, it is possible to give only a sketchy idea of what my library contains, but I should like to speak first of some of the books from the world's most famous presses. It has been my aim to collect either the first or the most important book from these presses, and my travels in the Old World have enabled me to find some of the rarest and most beautiful examples.

My first really important purchase, the "Champfleury" of Geoffroy Tory, was made many years ago. This book, one of the earliest having to do with the proportion of letters, was printed in 1529, and is in beautiful condition.

The art of printing, unlike any other art, was born full-grown, and the books printed in the latter half of the fifteenth century—known to booklovers as "incunabula" or cradle books, have never been surpassed. I have been singularly fortunate in obtaining beautiful copies.

The design for the Roman type faces with which we are familiar today was created in 1470 by the great French scholar, printer, and designer, Nicolas Jenson. Like so many others of the period, he left his native land and went to Venice, where the arts were being fostered under generous patronage of the great Venetian noblemen. There he printed his Eusebius of 1470, one of the most beautiful of printed books of all time, and I have a magnificent copy in my collection. It is a particularly large, untrimmed copy—most of those now in existence have been cut down, so they give no real idea of the original size.

## Pays tribute to Aldus

Perhaps the best known name in all printing history (aside, of course, from the father of all printing, Gutenberg) is that of the family of Aldus, which flourished in Venice during the fifteenth and sixteenth centuries. The greatest member of the family was the founder, Aldus Manutius, who has been called the colossus of Venetian printing, not only for his work as a printer, but for his scholarship and his successful efforts to preserve the Greek classics.

The two most famous books from his press are in my library. Of these, the "Poliphilus," of 1499, is perhaps the best known to students of printing, as it was the first book to be illustrated in harmony with the text, and contains several hundred beautifully executed woodcuts, the work of an unknown artist. My other Aldus is the beautiful but little volume familiarly called the "Vergil of 1501," the first book printed in italic type, and said to be based on the inclined handwriting of Petrarch.



This "Vergil" was also one of the first small, or pocket-size, books to be made. Aldus wished to produce small, inexpensive books which the poorer people could afford to buy, but the price I paid for my little copy would have supported some Venetian families in luxury for a year.

Another great name in printing annals is Erhart Ratdolt, of Augsburg, whose best work was also done in Venice. Ratdolt was an innovator, and to him modern printers owe much. His first and most famous book was the "Kalendarium," of 1476—a small volume that contains a number of important and interesting points.

### The first title page

This is the first book to contain a title page—the title being in the form of twelve Latin verses, and beneath the title appear the date and the name of the printer, the first example of a title page as it is known to modern readers. In addition to the interest of the title page, the book is printed in two colors—black and red—this being the first time a second color was printed on a page, instead of being applied by hand.

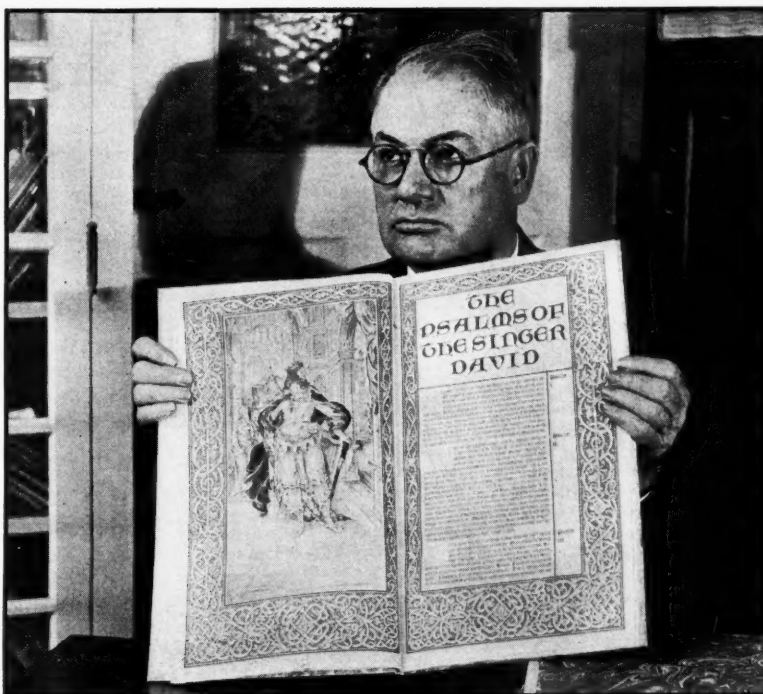
Ratdolt was likewise the first user of brass rule, and it may truthfully be said that no printer has ever excelled him in this particular, as may be seen by a thorough examination of my copy of "Euclid's Elements of Geometry," printed by Ratdolt in 1482, probably the most beautifully printed "Euclid" ever to have been produced.

One other fifteenth century book I must mention before going on to some of the famous modern presses. That is Phillipe Pigouchet's magnificent little "Book of Hours," printed in 1498. This is printed entirely on vellum, and has woodcut borders of the most exquisite workmanship. In fact, so fine are they, it is almost impossible to believe that they were actually cut on wood. My copy is absolutely complete, and in perfect condition, almost all existing copies being marred by missing leaves.

### Collects modern books, too

Of modern presses, I have hundreds of examples, my Kelmscott and Doves Press items being especially numerous. The most important Kelmscott is, of course, the really excellent "Chaucer." Mine is bound in tooled pigskin and oak boards, one of the beautiful productions of the Doves Bindery.

I have, besides, the first book printed at the Kelmscott Press, "The Story of the Glittering Plain," and the three volumes of the "Golden Legend," and the



*Dr. John Henry Nash, famous San Francisco printer and collector of fine books on printing, recently made a radio talk on rare and beautiful books which are part of his valuable library*

"Laudes of the Blessed Virgin Mary," printed in three colors in Troy type, besides many of the smaller books printed by Morris and Emery Walker.

The finest production of the Doves Press was the English Bible in five volumes, bound in limp vellum. As an example of simple, beautiful printing, it will repay a careful examination. I have the first Doves book printed, the "Agricola of Tacitus," and also Shakespeare's "Sonnets," "Sartor Resartus," and many others.

In 1928 I completed the printing of a four-volume edition of Dante's "Divine Comedy," for which I received a special blessing from Pope Pius XI. My collection of Dantes is extensive—I have the famous "Sessa Dante" of 1564, and the "Nonesuch Dante," to mention but two of them.

The great American type designer and printer, Bruce Rogers, is generously represented on my shelves, his work ranging from the beautiful and colorful "Song of Roland," and the "Essays of Montaigne," in three folio volumes, down to the little books which he made for fun.

I could go on indefinitely skimming the surface of my library, but time does not permit. It would take a long time to mention the many beautiful Bibles I have collected, beginning with the Hailbrun and Frankford Bible of 1476, and the fine Baskerville Bible.

But this reminds me I have not even mentioned the fact that I own a page of the Gutenberg Bible, nor yet the many Baskerville and Bulmer items I have. These include beautiful books issued by the great English Chiswick Press, the fine German Bremer Press, and the Nonesuch, also the Merrymount Press of Boston, and scores of others.

### Praises great libraries

Our San Francisco always has been known as a book-loving city, but since the fire of 1906 we have not been enriched with large libraries where students may examine beautiful volumes. The southern part of the state is more fortunate in this respect, with the Huntington, the Clark, and the new Doheny Memorial Library. I am constantly being asked for letters of introduction to the librarians of these collections to enable research workers to gain access to the stacks and inaccessible books.

Let us hope that San Francisco too may be enriched soon with some fine libraries which will make truer a comparison between the Queen of the Adriatic and the Queen of the Pacific as centers of art and culture.

My library is open to the public at all times, and I cordially invite all who are interested to visit it singly or in groups. Miss Nell O'Day, my librarian, is there to greet you, to show you the books, and to answer your questions.

# THE PRESSROOM

*Practical queries on pressroom problems welcomed for this department and will ★ By EUGENE ST. JOHN  
be answered promptly by mail when a self-addressed stamped envelope is enclosed*

## Regarding Varying Type Heights

By way of diversion, the professor showed a number of stereopticon views. One of these views was especially interesting. It showed the various heights of type necessary for best printing. For instance, if a correct printing surface can be obtained at a height of .918 for an eight-point type, a higher type body is required for ten-point if the same grade of printing is to be produced, while for twelve-, fourteen-, eighteen-, twenty-four-, or the thirty-point, still higher type bodies are required for the best printing.

In other words, as the type body increases in size, the more tissue is needed to bring out its best printing height. This may seem news to many of our readers and certainly has a lot to do with makeready costs.

Before he concluded his speech on research, the professor proposed the formation of an institute of printing research. It was duly resolved to form it and go to work at once.

The foregoing is from a report of the proceedings of the Fourth Conference, Printing Industry Division, American Society of Mechanical Engineers, held June 26 and 27 in Chicago.

As printing presses are constructed at present, the bed bearers are generally "type high," or .918 inch, and the same height is standard on rotary letterpress machines. The impression is given at a point even with the pitch-line of the gears. Experience has shown that a level and type-high form under present conditions is essential.

If the attempt is made to change the height of the units of various sizes in the form to obtain the various degrees of pressure needed for a clear print, various troubles, such as workups, slur, loss of register, and uneven inking are encountered. Under present conditions the varying degrees of the pressure required for types of different size is best secured with a graded overlay to correspond with the printing surface.

Another point against types of different heights in the form is the character of the impression. If the matter contains small type, say eight- and ten-point, interspersed with some lines of forty-eight-point of some extraordinary height (as suggested by the professor), the first result would be the impression would be borne off of the small type and the large type would wear prematurely. This seems obvious.

The proposed change in height would be injurious to composition rollers.

It would be difficult to plane down a form with units of various heights.

Without digging any further, the proposed change does not seem desirable.

## Ethyl Gasoline Not a Roller Wash

A question has come up in our plant which we are anxious to have answered. The point has been raised that gasoline which contains ethyl is liable to poison a workman if he has a scratch or open cut on his hand when using ethyl gasoline. Will you give us the name of the best roller wash?

Ethyl gasoline is treated with fluid lead, and warnings against using it for cleaning are issued by the proprietors of all gasoline stations. The best roller wash is kerosene, but it requires more careful drying than high-test gasoline (not ethyl), so some printers use a fifty-fifty mixture of kerosene and high-test gasoline. Others use just the cheapest gasoline, which is popularly classified as gasoline and kerosene.

## Seeks Better Impression in Gold

We would like to know how to overcome poor presswork on gold ink form of enclosed blotter. It has us stumped.

First, make sure the plate is level and type high. Second, makeready in black ink, so that you get a good print with light roller pressure and light impression. Wash up and ink up in gold ink. Two impressions in gold will look better than one.

## ★ ★ A Copy Suggestion ★ ★

### First Impressions Are Lasting Ones

What sort of first impression does your printing make? Does it invite reading? Does it appeal to a majority of the people you send it to or is it just another piece of printing—to be tossed aside unread?

Good Printing is easy to read and it need not be expensive.

*Elmer W. Miller, Cincinnati, drives home a simple truth with regard to effective printing*

## Printing Solids On Rough Finish

Am sending, under separate cover, two outdoor signs printed in three and four colors. We experienced a lot of trouble with the large solids. The yellow plate was cut from wood.

Other outdoor signs shown us by the customer were printed on the smooth side, but he insisted we print these on the rough side. We had to use an excessive quantity of ink to cover as we did, which was none too good. The green plate was also cut from wood, the red plate was cut from linoleum, and the blue plate was made from the original drawing.

A little trimming of the plates would have yielded much better fit and register. Considering the conditions, you did fairly well, since you could not smash down corrugations, which the customer wanted retained, with a strong, hard impression. Next time, use the special rubber impression blanket which is generally used for such surfaces.

## Highest Raise on Toasted Rosins

I am in the plateless-engraving business and find it difficult to obtain a high raise on my cards. Could you tell me what the compounds or powders are made of, and what I can mix in them to get a higher raise. I am now using water color inks. If you can tell me how I can make the raise higher by mixing something in the powder, I believe that would solve all the difficulties I am having. I work both kinds of powders, glossy and dull finishes.

Oil varnish inks, with ample "tack," are better than water colors, as "tack" is required to hold the powdered rosins which, when toasted, give the raised effect. High-grade, stiff bond- and cover inks hold powdered rosins best. It is better to put your problem up to the concerns specializing in this line of supplies than to add material to the powders. It is important that the dusting follow the printing closely, else the ink sets, loses its tack, and can hold only a fractional amount of powder.

## Depends on Tracing Cloth Used

In the June number, page 44, we note that you are giving someone the address of an ink house where he may get information about permanent inks for tracing cloth. We would like to have the same address, as we have been searching for that kind of an ink.

Printing ink cannot be made to hold on some finishes found on the tracing cloths. If you will submit samples of the cloths to the inkmaker, he will advise you whether an ink will hold.

## Tries Halftones On Rough Stock

Kindly check over enclosed specimens. On sheet A, we used a rubber blanket as suggested by a news item published two months ago. On specimen B we used regular soft packing. Yet, from specimen B, we have a much better sky effect and the ink carried further. The halftones are eighty-five screen, three-color process. Can you explain this?

Is there any way to prevent scratching of highlights in print of etching herewith when rubbed with the fingernail? Varnishing the form after printing with a solid plate did not help. We are using a doubletone ink.

Something more than merely using a rubber impression blanket on the cylinder is necessary. If you will refer to page 54, of *THE INLAND PRINTER* for May, 1933, you may find full and explicit directions for such printing.

The oil-soluble dye in all doubletone inks, which spreads and gives the halo to the dots in the print, does not dry like regular oil-varnish pigment colors, but only by absorption by the stock. This may be hastened by using a more absorptive paper than your sample, and exposing the sheet to considerable dry heat after printing, but not until the spread of the halo is complete.

## Describes Pitch-Line of Presses

We possess a department of cylinder job presses and platen presses and are always trying to learn as much as possible. There has been some discussion among our pressmen as to what is the most likely cause of an interlay tearing or moving. Also we are unable to find what is termed the pitch-line.

The reverse of the plate should be clean, especially free of grease and oil, before pasting on the interlay. A good grade of the paste, and enough of it to hold, must be used and allowed to dry before sliding the plate on metal bases to be clamped down with the catches, or moved about on a wood base before tacking the plate on. If the interlay is not secured to the plate, the weight of the plate, as it is slid around, might move an interlay not securely pasted.

The term pitch-line has to do with gears. In a toothed wheel, an imaginary circle which would bisect all of the teeth is termed the pitch-circle. When two wheels are in gear, they are so arranged that their pitch-circles touch one another and the point where the pitch-circles touch is the pitch-line of the gears. For a visualization of the pitch-line in print, see Webster's dictionary.

If you want to read up on the spur and bevel gears, consult the article on "Power Transmission" in the "Encyclopedia Britannica." You are, of course, most interested in the pitch-line of gears on the cylinder job presses and platen presses. On the platen press, the only gear pitch-line is that of the gear wheel

## ★ ★ A Copy Suggestion ★ ★

### A Customer Said—

**I** NEVER KNEW a printing establishment to go out of its way so cheerfully, so wholeheartedly, to please . . . nothing seems too much trouble to make some thing right, to give a customer what he wants. . . ."

Because you're paying the bill, you're the one to be pleased when you have your printing done here—that's the Ad-Vantage creed.

*The Ad-Vantage Press, Cincinnati, makes use of a fine testimonial to play up its service*

on the drive shaft and the large gear wheel of the press, which is under the feed table on Gordon presses and at the opposite end of the drive shaft on the Colt's Armory type of press.

This one pitch-line has nothing to do with presswork, it concerns the drive only. The particular cylinder presses in your plant differ from most cylinder presses, which have register racks on the bed outside the bearer- and segment gears on the cylinder. Your own presses have continuous rack and gear on bed and cylinder respectively. The pitch-line of these toothed spur gears on bed and cylinder is even with the bed bearer, .918 inch or type high.

So, as the press manufacturers advise, the form should be type high, the bed bearers type high, and the packing on the cylinder bearer high in conformity with the pitch-line of the gears on bed and cylinder, which mesh.

The exception is when an extra-thick paper or card is being printed. Then the packing should be diminished in thickness as much as the heavy sheet exceeds in thickness the average sheet. Thus, if the packing is even with the bearers when printing on paper .003 inch thick, it should be reduced .003 inch when printing on stock .006 inch thick. There is no such phenomenon as a "kiss" impression. The squeeze necessary to firmly place the ink on the paper has been calculated at .003 inch. Generally it may be stated the sheet being printed should be .003 inch above the bearers on the press.

Here, in a nutshell, you have the secret of trouble-free presswork, so far as the impression is concerned: At all times operate with form, bed bearers, and packing even with the pitch-line of the gears on the bed and the cylinder of your vertical cylinder presses.

This is the only way to be sure of register and a clear, sharp print in so

far as the coöperation of bed and cylinder affects these required results. On some other makes of cylinder presses, the bed is fitted with a short register (instead of a continuous) rack and the cylinder with a segment gear (instead of a continuous one), as on most of the older flat-bed and cylinder presses.

The same rule applies. The form, bed bearers, and packing should conform to the pitch-line of the register rack and the segment gear to secure register and sharpness in the printing. The plates, bearers, and packing on rotary presses also are planned to conform with the pitch-line of the cylinder gears, and these conditions are maintained on all presses of the rotary type without the bearers on the cylinders.

You also will find the term "printing line" used in some discussions of presswork. It is the same as the pitch-line of the gears. Under the conditions outlined, the cylinder bearers ride the bed bearers on the impression with a full form on the press, so that light cannot be seen between the bearers.

Naturally, the press erector does not set the cylinder down on the bed bearers any harder than necessary during the breaking-in period of a new press. As the press ages and the bearings settle, it is necessary to lower the cylinder until the cylinder bearers ride the bed bearers in conformity with the pitch-lines of the gears. If the mistake is made of underlaying the form and of overpacking the cylinder, the gears are forced out of the pitch-line and the bed and cylinder cannot travel at the same speed as designed, and various printing troubles are bound to follow.

## Makes Offset Plates on a Platen

Please find enclosed a metal sheet used on our small offset press. It is necessary from time to time to take impressions of various forms on this sheet from type on a platen press, with as light an impression as possible, yet have all letters evenly inked with a nice solid covering so that, when ink is dry, it can be treated and printed on the offset press. We do not seem to get any good results with any ink we have. None seems to hold.

A special ink is used. Consult the manufacturers of your small offset machine for the name of the successful maker of this special ink. You will need forms of new type, also hard packing, and the best composition rollers to get the best possible print on your platen press. At best, the result obtained is not as good as that obtained by pulling a print on coated paper and using the camera, the present method in offset and rotogravure of getting type facsimiles on the press plate. Let us know how you come out on this.



### Need an Expert to Do This Stunt

I am sending you the cover for a booklet diploma made from ooze sheepskin. I would like to know the steps taken to make the center piece or panel, in which the gold lettering is stamped. What substance is used to make the suede finish smooth? Must I use a brass plate or will a lead one do just as well?

I wrote to one concern and the reply was: It is blind stamped, brushed in with ink, allowed to dry and then gold stamped. Exactly what is meant by blind stamped, how is the ink brushed in it, and what ink is used? I wrote them again asking the above questions, but they do not answer.

Your correspondent advised you correctly. The suede finish was ironed out with a hot brass plate, on an embossing machine. A special bookbinders' ink is "brushed in" with an ingenious bookbinders' tool called a brush. After the ink has dried on it, the lettering is gold stamped in gold leaf.

This calls for an expert bookbinder, used to working on de luxe covers. All the supplies may be had from dealers in bookbinding machinery.

An expert platen pressman can do the work as follows: With a brass embossing plate, which both imprints and embosses in one operation (as for example, the Mt. Vernon design on the current Government two-cent stamped envelopes), he can (by using heat) on a heavy platen press, smash, emboss, and print the black. A second impression in black would then be given the solid black oval in the center. Dense cover black ink is used.

With brass type he could stamp the lettering in gold leaf on the same press. He would make better time than the bookbinder, but it is a job for an expert on this sort of cover work.

### Must Have Phosphorescent Inks

A recent article in your department dealt with the problem of the use of uranium inks. You reported that any ink chemist could advise regarding this. One of our largest ink company's chemists never heard of it before, but volunteered to make some up, provided I furnish him with the uranium salts.

I called one of our wholesale drug houses. They have the salts in the orange and the yellow oxides, at \$1.50 a pound, but they never heard of any one using it in connection with printing inks, and advised that I should get complete and full instructions on its use, the kind and grade recommended, and such other details as will be helpful.

Our problem is printing signs which will stand out at night like the dials of watches, clocks, and some other apparatus.

The original article to which you refer stated that a certain printer had used uranium salts, incorporated in a cover white ink, to print on a black-board to obtain a phosphorescent effect. We are sending you the names of the printer and of the inkmaker in ques-

tion, also the name of the inkmaker in your city who has specialized in phosphorescent printing inks.

### Difficulties on the Platen Press

Tried a stiff and a soft ink to print the enclosed halftone on Gordon press. The background is broken. On the other sample, you will note the slugs are low on the ends, which means a tedious makeready. Should new slugs ever come like this?

You need patches of thin tissue overlays where the background is broken. Obtain a toned Gordon press halftone black. Arrange stripping devices so the sheet does not blur on the impression. Use more impression and less ink.

The machine-cast slugs ought to be level. If not, the slug-casting machine needs adjustment. Use more impression on these slug forms. Then you can see quickly where to apply underlays of French folio on lower ends of slugs.

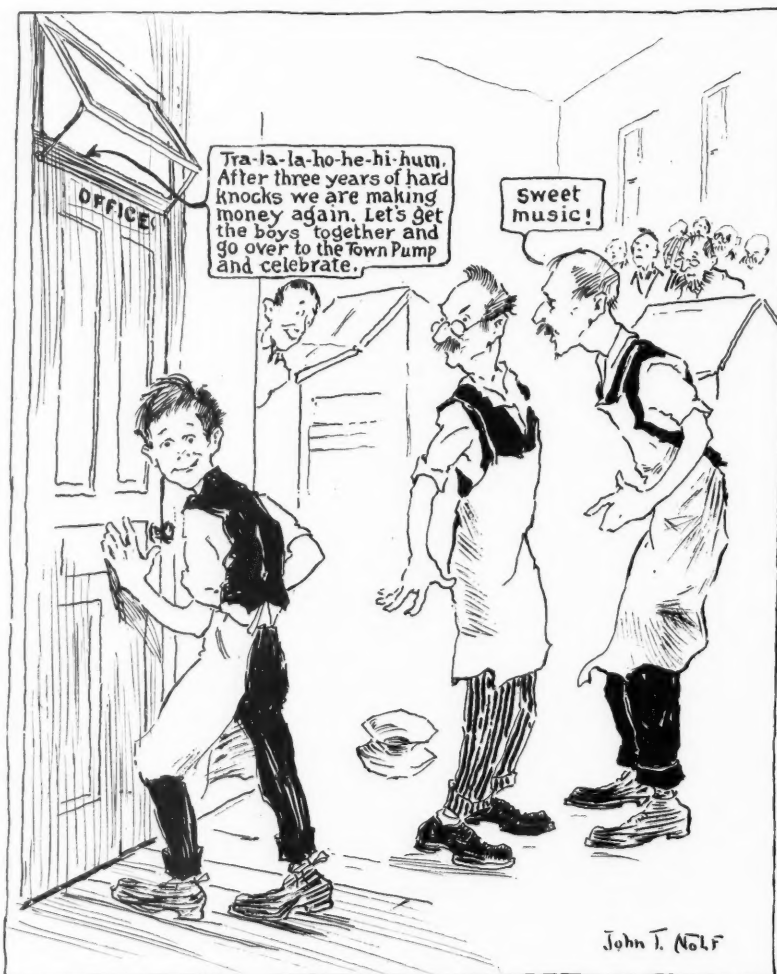
Always use enough squeeze on your trial impression to determine what underlaying and overlaying is needed.

### Does Printing on Painted Metal

Enclosed you will find sample of metal dipped in paint, on which we want to print a design in two colors. The design has a vine effect running through it, making a fine line. What sort of cuts must be used that will hold up under 100,000 impressions and exactly how should it be run to get best results?

There is only one way to do it: print from rubber forms, with a light impression. This work is usually done on a special ground color, generally white. When you undertake to print on sheet metal which has been dipped like this, a different ink is required and it is doubtful whether the rubber will stand up with such an ink as you desire for 100,000 impressions. The engraver will be able to advise you on this.

We are giving you the address of engravers specializing in rubber plates for printing on sheet metal. You understand that, after the ink has dried, it will be necessary to varnish with baking copal and stove to protect the ink against wearing off.



"In the Days That Wuz"—Front Office Grows Frivolous

Cartoon by John T. Nolf, Printer-Artist



# Passing Buck to Paper Often Costly

**A**FRANTIC CALL FROM A SALESMAN initiates the fieldman. The salesman reported a lot of paper being run on a two-color cylinder press was pulling out at the grippers. This job was a large box label with a heavy tint block for the colored background. Paper used was a light-weight super book, not a strong stock, and light in weight at that. It seemed perfectly natural that the paper was at fault.

In answer to questions, the fieldman was assured that the packing was right, the plates were the right height, and the ink had been changed.

It was found, however, that the paper was pulling out on only one cylinder. This, at least, seemed to indicate that one cylinder was more favorable to the paper, but it didn't convince the superintendent that paper was not the trouble. However, after checking grippers, resetting them, and also receiving two more hours of service from the inkman, the superintendent finally consented to take the zinc plates off. These solid tint plates were merely routed metal and were seven-thousandths of an inch too high for trouble-free printing.

In order to save time and additional investigation, six points were taken out from under the patent-base plates and put under the cylinder packing. Restarting the press, the sheets ran through it without difficulty.

These tint plates had been used to save on electrotyping cost. When a reprint order went elsewhere, the investigator saw the plates on the desk of the production manager of the second concern, who said the work would be done with electrotypes instead.

## Routine of checking

Investigation was according to a general rule that when paper pulls out of the grippers the trouble is traceable to overpacked cylinders, a lack of difference in speed between the cylinder and form, or an ink too stiff for the sheet.

Another instance was the solving of a bad condition, involving tail wrinkles on a two-color label form which had a heavy background. In the form, there was but a fraction of an inch margin between the plates; in short, the whole sheet was filled with these heavy, solid plates. These tail wrinkles developed first in one place, then in another, anywhere from the center of the sheet to the back edge, quite irregularly.

## ★ Saving Money for You

There are few industries more dependent on each other than the paper and printing industries. The highly technical paper industry has made great strides overcoming fundamental difficulties brought about by the human element, inefficiencies of equipment, changes in the atmosphere, and variables in raw materials. Faced for many years with similar difficulties, often derived from the same general sources, the printing industry makes the combination of paper and printing a unique relation of two distinct, dependent industries.

When trouble occurs in the pressroom, from some fugitive source not determined upon ordinary investigation, it is small wonder that paper, ink, plates, or any products supplied from outside should come in for more than their share of critical scrutiny.

To put an end, in some degree, to loss occasioned by too quickly placing the blame on paper—the most frequent “goat”—a few experiences of a paper manufacturer's fieldman are set forth here.

If readers of *THE INLAND PRINTER* indicate a desire for more, the editor will call on the fieldman again.

Paper of the same weight and size from another concern ran perfectly. It surely looked like paper trouble, and yet was not. It was as a result of inquiring where the balance of the stock was stored that the answer was found. This stock was in the building's heating fan room, from which hot air was distributed into various air ducts.

Some of the skids of paper were piled around one or two of the hot-air-ventilator compartments, and, as a result, the edges had dried out and shrunk to smaller dimensions than in the middle of the sheet. Such a condition induces tail wrinkles. The stock which worked right did so because it had been in the pressroom for a considerable time and had dried out evenly.

Another large label job was running out of register. It was being printed on a large sheet of paper, coated on one side, with a heavy background form which filled the sheet full. More than normal care had been taken in preparing this paper for the press; the pressroom was completely air-conditioned and the paper was hung before it went out to the presses. The paper had been brought to a normal moisture content, equalized with the relative humidity of the room in which it was to be used.

After much investigation, it was discovered that an unusual amount of heat was being created by oxidation inside of the pile after being delivered. That caused the sheets to shrink. Possibly, there may have been another answer, a change in delivery equipment, in the ink, or both, but one of the important answers was in the moisture content of the paper at the time it was delivered from the press during the run.

The ultimate answer was to change the air-conditioning system so that the paper would not be affected by such oxidation. The paper was delivered to the press with a considerably smaller moisture content so that it could not shrink and ruin the register.

Another interesting instance of a little thing causing a world of troubles concerns a job where a fifty-six-inch press was used for a form requiring a fifty-six-inch sheet of paper. A fifty-six-inch press and a fifty-six-inch sheet of paper do not allow much leeway for anything to happen outside the straight and narrow path. One thing that would have to be absolutely perfect was the weather at time of printing.

Asked to make it clear why this paper would not go through the press, the mill sent a man who knew a lot about presses. His suggestion was that all the bearers should be cut down a quarter of an inch to allow for this fifty-six-inch sheet. The printer, however, said he wanted the paper retrimmed to size, especially after it was found the stock was running fifty-six and one-eighth of an inch wide at the moment.

## Sheet shrinks as it dries

The effect of moisture on paper was demonstrated, however, in sheets from that delivery by allowing time enough in dry air to bring them back to the original fifty-six inches. The ultimate answer on this job was to cut down the bearers in order that the form would not have to be made over to accommodate a smaller sheet and still run on the same size press. As a result, too, the capacity of the press was increased for possible later work. Actually, the printer benefitted thereby.

An instance of one difficulty always troublesome—always, seemingly, from a fugitive source—arose in handling a form with numerous halftones, solid black backgrounds, running on coated paper. While the printing started out

nicely, a lot of white specks soon developed on the background. When another paper was tried, the same trouble soon developed. The pressman then wiped a half ream of paper carefully. When this was put through the press, it was comparatively free from specks.

There wasn't another form with any solids running so the paper could be tried out on another press to eliminate the question of equipment. The paperman could find no evidence of lint or dust on the paper, however, although that is a condition caused by different things, sometimes in the paper mill, and sometimes in the printing plant when waiting to be printed, as for example, when sweeping is being done.

While the feeder was lifting a rack from the delivery board, the investigator noticed some little specks dropping through from the delivery board onto the fountain. The delivery platform had been marred by nails in the bottom of the home-made wooden racks, so that whenever a rack of paper was slid off, small splinters were carried along to the jogger opening and dropped onto the fountain. Look in to this, therefore, when specks loom up, before you call in the paperman.

A large sheet of smooth cardboard corrected this trouble temporarily and later on the pressman covered the feed boards of all presses with zinc sheets.

*These cases are mentioned because many instances of trouble in the pressroom, charged to paper, may be due to some remote condition, and not, in any sense, to absorb paper, which sometimes causes trouble.*

*However, the printer must assuredly suffer the greater loss if the real source of the trouble is not found. The papermaker may lose an order or two, but the printer faces increased production cost and possible loss of customers if the condition is not corrected.*

*The editor realizes that many printers have had experience with trouble on the press. These experiences can be extremely valuable to other printers in helping them avoid loss and difficulty. Share your knowledge, craftsmen, by writing the editor about the trouble you experienced and what you did to overcome it. It will help others.*

★ ★

### Uses Winning Letterhead Design

We receive full value for the amount we expend on our subscription to THE INLAND PRINTER. As you will note, our letterhead is an adaption of the first-prize winner in your recent contest.—FRANK E. SCHUELER, Treasurer, The Melrose (Massachusetts) Free Press

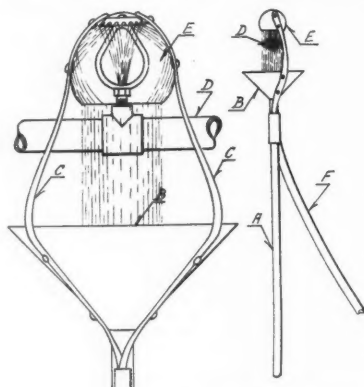
## Practical Back-Shop Ideas Which Deserve Attention!

*Know any time-saving shop ideas? THE INLAND PRINTER will pay \$1 for every practical idea accepted. Stop and think about the unusual shop stunts which have proved valuable in your plant. Then send them in, and we will present them for the benefit of printers everywhere*

### Prevents Water Damage Simply

Sprinkler systems have been installed in many industrial and other buildings as a protection against fire and to reduce insurance rates.

In many cases, the fire is put out or is under control before the nearest overhead sprinkler comes into action, or shortly afterward. However, individual-floor control of sprinklers is forbidden by fire regulations in leading industrial



Close-up and full view of simple device which prevents damage to presses by open sprinkler

centers. As a result, water in pipes on higher floors and in roof reserve tanks will flow out of the open sprinkler head before a new head can be installed.

Damage to stock and equipment from such flow often is greater than that of the fire which started it.

To minimize this hazard, we designed the device shown. It has been tried out experimentally to prove its possibilities in protecting adjacent printing machinery, paper, and other working materials from water damage.

On a light pole (A), eight feet long, is fastened a large funnel (B) by two pieces of sheet metal (C), which also hold a bowl or cup (E) upside down. When the fire is out, the bowl (E) is placed over the open sprinkler (D), deflecting the water down into the funnel (B). It is carried away through a hose (F) to a sink, open window, or door.

This reduces damage and mess of excess water to a minimum. The device can be made easily by any plant machinist or can be made up by a local sheet metal worker for a small sum. It

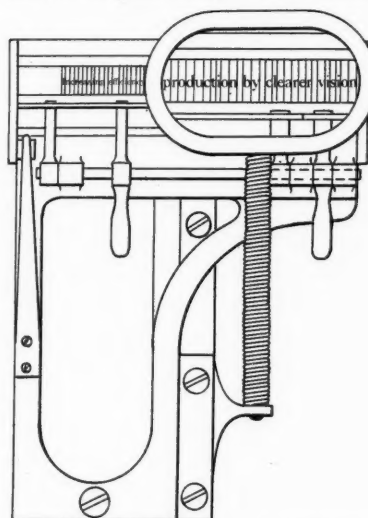
will save many times its cost in reducing water damage.—JAMES H. RODGERS

### This Will Dry Out Rollers Quickly

**W**HEN rollers are soggy and waterlogged, and won't take ink, take them out of the press, wash with gasoline and roll them in powdered, silk-finish carbonate of magnesia, dust off, put them back in the press and go on with the job. The magnesia absorbs the moisture but will not harm the rollers.—EUGENE RHODES

### Reading Glass Is Aid to Operators

**T**HE simple attachment shown adds considerably to the efficiency of a linotype or intertype operator. Particularly on the smaller sizes of type, it is frequently quite difficult to distinguish the characters on the mats as they are assembled in the line. To facilitate setting and to speed production, a small magnifying glass is attached to the machine, using a closely wound tension spring. The lower end rests on a stud, secured to a bracket fastened to the side of the assembler elevator support. This does not then interfere with the assembler, as the glass is located three inches



Showing how magnifying glass is attached to linocasting machine for ease in reading mats

or more from the face of the mats to obtain the desired focus. The spring allows the glass to be moved easily in making changes.—JAMES H. ROGERS

# THE PROOFROOM

Questions pertaining to proofreading are solicited and will be promptly ★ By EDWARD N. TEALL  
answered in this department. Replies, however, cannot be made by mail

## A Proper Base for Compounding

I am convinced that compounding is fundamentally based on grammatical construction. This simplifies it for me.—*Pennsylvania*.

Syntactic relationships may be the proper base for a scientific system of compounding; but there are so many things in English that look like what they ain't, or are not at all what they seem to be, that it is doubtful if a scientific system can be devised. Then, too, when you have devised a near approach to such a system, you find that logical conclusions produce results puzzling to the reader; apparent, even if not real, inconsistencies cropping up.

Some think all compounding can be made scientific. Others think it a matter of the growth of old words into new forms; that we start with two separate words, hook them up with a hyphen, then finally settle down to a one-word form—consider "steam boat," "steamboat," "steamboat." This is supposed to be a system reflecting the amalgamation of ideas; and it may be so.

But then again, working out a system, you are apt to be led into side alleys, where the number of syllables in the elements of the compound affects final decision as to whether to hyphenate or to solidify. "Boatmaker" is acceptable, but "automobilemaker" is less simple, and "highwayinspectionofficer" looks like nothing but a mess.

After much study, I have come to the conclusion the best way for practical guidance in the shop (as differentiated from teaching in school or college) is to work out some general principles, and then allow for the many instances where the rules simply won't work—and fall back on the fact that the form which cannot be misread is justifiable.

## When Verb Has a Double Subject

How bad is it to say "The reform and improvement of city government is their object"? I can't figure it out.—*Ohio*.

It is not bad enough to be considered morally reprehensible, nor should any man be fired for doing it. But it is not quite good, either. The expression borders upon hendiadys, one idea carried by two nouns coördinated by an "and"

(Webster's example is "We drink from cups and gold," instead of "We drink from golden cups"—and incidentally, it is not a very "hot" example.)

Strictly, there are two subjects, "reform" and "improvement," and a plural verb is required. But it is true the common mind groups the two things as a unit, and easily accepts the singular verb. If it were "or" instead of "and," no one would be puzzled: "The reform or improvement of city government is their object."

One or the other is; one is,—or the other is. But one and the other properly are; the one is, and the other is—the two are. Perhaps this juggling of words will help show how confusion comes about. In a word, the sentence as given is bad grammar but quite ordinary usage, both in speech and in print.

## English Spelling Raises Question

I have been told by a scholar that sometime, somewhere, he had read that there is a reason for the English spelling "nett." Can you give it?—*North Carolina*.

No, sir; I'm stumped. Undoubtedly there is an explanation in the word's history, and probably some person in *Proofroom's* large family can give it. Let us hope one does so.

## ★ ★ A Copy Suggestion ★ ★

### Keep in Step—

learn the value of advertising, and remember, above all things, there is always a market for quality—is the advice recently given by Former Secretary of Agriculture William M. Jardine to a group of New England agriculturists. We think this applies with equal force to all of us: don't you? A progressive business that offers a quality service or commodity—and advertises—wins every time!

*The Kennedy-ten Bosch Company, San Francisco, uses this effectively in a small folder*

## Here Is Tricky Point of Division

A new reader, having "wherever" in copy, with a break at the end of the line when the type was set, marked it to be "where-ever." I said the "e" was not needed. Was I right or wrong? Please sit in judgment.—*Georgia*.

You were right. The word is "where-ever," and the break at the end of a line does not make any difference. I would not, in ordinary work, think a compositor or reader guilty of serious offence if he did insert the extra "e." In careful composition, though, it would have to be considered a rather bad blemish.

## Editor Prefers His Copy Simple

In an article about the bridge at San Francisco, the reporter wrote "Construction will start . . ." I asked the editor if it would not be worth while to change this to "Construction will be started." He thought I was too fussy. Would you agree with him or with me? I am curious to know.—*Oklahoma*.

With the editor. First off, because in newspaper work it does not pay to be too particular about fine points. Second, because actually there is "nothing to choose" between these two ways of saying what is to be said.

Of course, I do not at all mean to say that newspaper proofreaders ought to pass bad grammar or should hesitate to make positively good changes in the copy wording so far as may lie within the granting of corrective (editorial) power to them in each shop. Prime responsibility rests with the copyreader and editor, and the proofreader who makes changes from copy is always on the defensive, and uncomfortable. The proofreader should not try to make such changes if editors disapprove.

Whatever the fine points that might be raised by a precisian in connection with this query, I think neither form could be misunderstood. Each is read without puzzlement.

## It Seems to Be a Freakish Style

How do you stand on this idea of not using periods after abbreviations which end with the last letter of the shortened word? I can't imagine you caring for it.—*Wyoming*.

To me, "Mr" and "Mrs," "Mt" and "St," without periods, look mighty incomplete. But then, perhaps I'm just quaintly old-fashioned.



## More About Plurals That Sizzle

Which do you consider the better in forming the singular possessive of words ending in "s": adding only the apostrophe, or adding "'s"? Webster's New International gives "St. Vitus's dance," "St. James's Palace," "St. Ignatius's-bean"; but, if I mistake not, I have seen elsewhere in that dictionary such possessives formed by using only the apostrophe.—*Michigan*.

Some dislike the piling up of "s"es. Others accept it gracefully and complacently in most words. Hardly any one would say or write "Aristophanes's" (unless ignorantly regarding it as the right way to make a plural of that proper name, which would correctly be "Aristophaneses.") My stock example for those trying to work out a practice which they may consistently follow is this one: "William's," "Williams'" and "Williams" sound exactly alike, and that may be considered sufficient reason for writing "Williams had William's book, not Williams's own"—which partially clears up the possible confusion. Probably the "answer" is that it is all pretty much a matter of early training. The principal thing, of course, is to adopt a style and stick to it.

## All Proof Markings Call for Care

As an old-timer, now in a position of responsibility, I observe that newcomers in the proofroom seem inclined to trail their markings all over the proof, frequently crisscrossing the lines that connect the type errors with the marginal marks. To me this seems utterly inartistic, and even worse, in that it causes waste of time on the machines in making corrections. Do I exaggerate its importance? Or is this good criticism?—*Connecticut*.

Clumsy, crisscross marking is bad. It does not invite confidence in the quality of the work. An accurate thinker is apt to be a neat marker, and slovenly marking may be taken as indication of a disorderly mind. There are exceptions to all rules, and not much is to be gained by generalizing; but it is true, I think, that proofmarking is less carefully done than it was in the old days.

## On "A" and "An" with Numerals

You remarked, whether seriously or facetiously I don't know, that some might read "1,100 ton truck" as "one thousand, one hundred ton truck," while others would see it as "eleven-hundred-ton truck." Pardon me if I seem abrupt, but I think you are nutty. Nobody would read it any way but "an eleven-hundred-ton truck." Be reasonable!—*Oregon*.

The *Times*, in New York, published this: "... an 0.14.8 exhibition in the 120-yard high hurdles ... an 0.24.1 performance over the low sticks." The zero has to be read as "owe" to make a go of this. As I read the sentence, I said it to myself this way: "a fourteen-eight exhibition—a twenty-four-one perform-

## ★ ★ A Copy Suggestion ★ ★

### We will Dig for You

WHEN YOU RESOLVE that it is sales that you need, you want to annex them quickly, expansively. You would reach multitudes of buyers. You would gain the ear of hordes of prospects.

There is only one kind of selling that will do this—*printed selling*—the kind that we do and do so well—the kind that is grounded in the dominant idea.

We have mines of it, still unexplored, waiting to be explored—just for you.

Phone us and we will come with pick and shovel—to dig a selling message that will build your sales.

*Joseph K. Arnold Company, Chicago, finds this is good copy on its house-organ cover*

ance." This, even though it does not prove anything, does illustrate the possibility of numerals being read in different ways by different persons.

## Hyphens Can be Used to Excess

Having "he-man" in copy, I struck out the hyphen, and was criticized. Was I wrong in doing so?—*Massachusetts*.

Your change would be okay with me. The question goes all the way back to the teaching as to "parts of speech." "He" and "she," teacher says, are pronouns. But they are not always pronouns, any more than "iron" is always a noun. As the name of a metal, "iron" is a noun. But then we "iron" (verb) a shirt, and do it with an iron (adjective) implement. "He" and "she," commonly encountered in pronominal use, are also frequently used as adjectives: "a he cat," "a she cat." In such use they are nothing but adjectives, and do not need to be connected with the modified noun by use of a hyphen.

## Personal Choice Is Answer Here

I have been challenged for setting "ad," meaning advertisement, without the period. Please give me a tip as to how I may defend myself on this matter.—*Vermont*.

Some like it with, some like it without—just as with pease porridge, which some take cold, some hot. A satisfactory defense for the periodless fashion might be set up, as follows: Originally an abbreviation, "ad" has come into such common use that no one needs to stop to think of the full form. "Ad" is understood as a new word. To many writers it seems to need the sign of abbreviation no more than "phone" for "telephone." Even those who once wrote "phone" have now dropped the apostrophe and made a self-sustaining word of "phone" as noun or verb.

## Studying for Coming Promotion

I have had a splendid opportunity promised me in our proofroom. The change (I am now layout man) will take place in a year or so. I wish in the meantime to prepare myself for this new position. Punctuation and grammar have always been difficult for me. Could you recommend a book that would start me at the bottom and on the road up?—*New Jersey*.

These titles, taken from THE INLAND PRINTER's own list, would be good to start with: "English Grammar Simplified," by James C. Fernald; "Punctuation and Capitalization," by Charles H. Cochrane. They can be ordered from THE INLAND PRINTER's book section.

## Queries Headline Abbreviation

I am writing for information, not criticism. In your June, 1933, issue, on page 39, you use a heading that puzzles me: "Tell 'em! Sell 'em!" My opinion, based on wide observation and the opinion of authorities in such matters, is that the abbreviation, in any c. & l. c. head, should have had a capital "E." I claim that, even though a small word, it is as important a word as "it" or "is," neither of which one would think of lower-casing. Even from the standpoint of appearance I think "Em" looks better and the head seems better balanced.—*Illinois*.

The question having been referred to me for answer and comment, I am in a hot spot, because I concur with this querist, and would myself keep the abbreviated pronoun up in the cap-and-lower-case head. But it may be that the lower-case "e" was used to solve a tight problem in spacing; occurring twice in one short line, the difference between upper and lower case might make just the decisive difference—and use of a smaller-em type would have been but a poor way out of the difficulty.

The editors and I do not agree on all points of punctuation, of capitalization, and compounding, and even my own department sometimes violates my own rulings. When all minds match, print will be perfect—and dull beyond belief. Meanwhile, we hope to be big enough to acknowledge our own imperfections—and also husky enough, mentally, to give a stout answer when our judgment is challenged or our product criticized, as we think, without sufficient justification for the indictment.

In this instance there is room for a difference of opinion, and the points of style, in capitalization, and also of the typography as a matter of "looks," are not subject to absolute, final ruling in terms of the categorical imperative.

## Asks How to Pronounce DeVinne

Please tell me how to pronounce the name of the famous printing authority of former years and these, DeVinne.—*Minnesota*.

Just as if it were D. Vinney, giving two syllables to "Vinne."



# Accurate Division of Words Marks Work as That of Good Printer

By EDWARD N. TEALL

CONTINUING discussion of Benjamin N. Fryer's pamphlet, "Word-Division for Readers," we come now to the fourth section, in which the argument is concluded and summed up.

The author of this pamphlet, basing his own study on Kenneth Sisam's "Society for Pure English Tract Number XXXIII," presents three rules: "Consider how the word is formed, and if its composition is obvious, divide accordingly"; "If the word-formation gives no clear lead for division at a convenient point, divide so that the new line begins with a consonant"; and "Divide between vowels only when the vowels parted by the hyphen are pronounced in separate syllables." The fourth rule supplements, and in many instances it would supplant, these three: "Consult the reader's convenience, directing his mind to the right word where possible."

## Spelling is good example

In giving examples to illustrate the application of this final rule—rather, this principle—the author makes some selections that seem to me obviously to contravert the facts of pronunciation.

"All division of consonants which are doubled in spelling," he says, "as in 'running,' comes under this head." It seems to me there is a fundamental distinction to be made here.

In "spelling" we have a true double consonant, carried over from the prime form of the word, "spell," to which is added an "-ing." In "running" we have not a doubled "n," but two separate "n" sounds. The two "n"s are, it seems to me, in separate syllables; we do actually pronounce them separately, though of course it is hard to catch the sounding exactly, and difficult, in testing, to be sure that self-consciousness does not distort the pronunciation given to the word in common speech.

Another pair of words in which Fryer's comment appears challengeable is "discussion" and "dismissal." I would divide these "discus-sion" and "dismiss-al," but the pamphlet suggests uniformity and cites the principle of "reader's convenience." "Discuss" does end with the doubled consonant, and so too does "dismiss." But I think in the one the second "s" should carry over to hook up with the "-ion," and in the second

the two "s"es cohere, while the "-al" is added, separate in pronunciation.

Webster's gives "discus-sion," also "dismiss-al," and that seems to me correct division, upon the pronunciation principle. I am convinced that printer-folk would gain much by an intelligent consideration of the correct distinction between all merely adjacent consonants and those which are truly doubled to make one unit of sound.

The first of the Sisam-Fryer rules is that of etymology; the second, tradition in turning over the consonant; and the third, tradition in dividing between separately sounded vowels. Sisam, examining our American practice, finds that we have extended the use of the reader's-convenience principle at the expense of the first and second rules, but have done it irregularly in general practice.

Perhaps there is more than a hint at the explanation in these observations in the Fryer pamphlet: To apply Rule 1 intelligently, the young compositor

must learn the Anglo-Saxon, Latin, and Greek prefixes and suffixes. To do the same with Rule 2 he must use a discrimination which "develops with experience," though when in doubt he might "play trumps" by turning the consonant over to the second line.

And here are some practical observations: If possible without too great sacrifice of other considerations, avoid ending a page with a divided word; do not carry over the short ("-es") syllable of the plural of a noun like "horse," "branch"; try to keep word-divisions down, while preserving good spacing; study pronunciation carefully, so as to divide into syllables correctly.

## Leaning over backward

In the study of pronunciation great care must be taken; too-conscious pronunciation frequently departs from the actualities of good speech—just as, so often, in attempting to spell a puzzling word, the more you look at it the worse it gets. In balancing the requirements of good division with those of correct spacing, every compositor's knowledge and skill are severely tested.

Finally, any print shop worker may strengthen himself by studying, intelligently, the product of some high-grade plants. Always be on guard against the mere eccentricities of style indulged in by too many printers, who claim super-excellence for the quality of their own product; they strain for effect, and do things not justified by wholesome respect for the noble art of printing.

Study the style in books put out by the better publishers—especially those old books, representing days of more conscientious scrutiny of the fine points of English print. It is almost impossible to exaggerate the opportunities for self-education easily available to every print shop worker, and much too often completely neglected.

## It adds distinction

Word-division is one of the most important points of style; it is also one of the most widely recognized as a source of difficulty—and, at the same time, one of the most commonly defaulted problems. Authorities differ, and the consultant of the various guidebooks is too frequently so confused that he gives up any attempt to systematize his practice and slips back into a "what the" state of mind, which shows in sloppy work. Truth to tell, it is with much misgiving that I venture into this field; for who am I to put forth this gospel? My own copy is, no doubt, full of inconsistencies. So, for that matter, is life itself.



## Hell-Box Harry Says—

By Harold M. Bone

Many an outstanding printing plant has grown from the seed of ambition.

A cat is supposed to have nine lives but a novelty cut-out printer dies every working day in the week.

It isn't good form to extend social invitations with a form letter.

Although printers are seldom interviewed by reporters, they are continually making statements for the press.

In writing up advertising copy, it's poor ethics to copy the other fellow.

The most welcome thing to an actor or a printer is a long run.

Things were so bad with one color printer that even his ink supply was in reduced circumstances.

Would you say that the printer who bought several presses on open account had had his battery charged?

*Figures never lie, I've heard.  
Still, it might be said,  
Price-list figures often lie  
In a press's bed.*

My father, F. Horace Teall, well remembered by older readers of *THE INLAND PRINTER*, was the most logically minded student of these matters I have ever known; and his work was not always perfectly self-consistent. With all the care put into their making, the dictionaries and other books of reference often cross their own trail.

Perfection may be unattainable, but it is certainly worth striving for. And for the practical worker, the mark to shoot at is that of a few clearly stated principles, rather than many rules, and effort to make the work as proof against the search for inconsistencies as possible. Be practical, always!

In word-division, as in compounding, I find myself steadily settling down to belief that the essential thing is to be always clear and proof against being misunderstood. Systems are desirable, necessary; but always the rule should be held subject to revision to meet an emergency. But the compositor, proof-reader, editor should be quite sure, and able to tell why, before making such concession to the emergency. It must be a real emergency, and not an imaginary one; and the reason for departing from customary style must be susceptible of clear statement. "It doesn't look right," or "My impression is—" will not do. Clear, cogent argument is needed.

#### Prefers syllabication

In short, and speaking with regard for the need of practical help rather than theory and philosophizing, I think division in English print should be almost wholly guided by syllabication in pronunciation. The important thing is to be quite sure how the syllables are formed in correct pronunciation, and not to guess at it; also, in my estimation, to distinguish carefully between repetition of the consonant in the new syllable, on the one hand, and the true double consonant on the other.

Finally, go at it with the knowledge that division is a practical problem, not a fairyland affair, not an invention of the devil to harass writers and printers. With this idea in mind, it should be less bothersome to you.

★ ★

#### Publishes Printing "Who's Who"

It is human to want to know the personal history of outstanding personalities in one's own industry. It is for this reason that printers no doubt will be interested in "Who's Who in Printing in the United States and Canada," by Professor David Gustafson, of Carnegie Institute of Technology.

Part one has seventy-two pages, six by nine inches, paper cover. While not a complete record of all prominent men in the industry, it is sufficiently broad in scope to be a valuable handbook. The publisher states that if sufficient printers show interest in the work, later

sections will be produced. Possibly, in time, as a clothbound reference book.

Part one of "Who's Who in Printing in the United States and Canada" may be ordered from David Gustafson, 441 Bulgrave Road, Mt. Washington, Pittsburgh, at \$1.00 a copy, postpaid.

## This Month's Prize-Winning Cover Features Restrained Modernism

**T**HE COVER on this month's issue of *THE INLAND PRINTER* was awarded third prize by the judges in our recent cover contest. It received points from six judges—one first, two seconds, a third, and two fourths. That is consistent scoring any way you look at it.



RICHARD A. JACOBS

The designer of the cover is Richard A. Jacobs, young Chicago compositor. His photo shows an intelligent, clear-thinking, forceful personality. His work, too, expresses these things. And more, it shows the finishing touch of the artist, the distinctive feeling which transforms common bits of metal into a work of beauty. A point of interest for all typographers to consider is that the designer of each cover used so far has had some art training in addition to printing.

Jacobs is thirty-two. He is now a compositor for the Special Service Company, Chicago. His apprenticeship began in 1916. But before he completed it, he left the Harry Baird Corporation to learn drafting under William A. Baird. Three years of that convinced young Jacobs that he was a printer by temperament and choice. He returned to the Harry Baird staff and later held down a

compositor's berth in other commercial and direct mail printing plants.

As he developed experience, Jacobs realized that his drafting training was of great value to him in layout work. At the same time, he found that it wasn't enough to satisfy himself. He studied for two and one-half years at the Chicago Academy of Fine Arts, rounding out the traditional ideal combination of printer and artist.

Jacobs is modest regarding his ability. In fact, he gives the impression of not fully sensing his own possibilities. He is so firmly convinced that his future lies in the printing business that he hesitates to feature his artistic and drafting training, lest he be told to devote himself to that work, rather than to creating beautiful printing.

Jacob's design is the fourth of the cover-contest entries used thus far on *THE INLAND PRINTER*. Others will be featured in similar fashion during the coming months.

Regarding the cover of this month's issue, Jacobs made this comment, "I felt the third-dimension type face had distinct possibilities on a cover. The big problem was to evolve a background in keeping."

"Naturally, the type had to stand out predominantly. The graduated rules, growing heavier as they extended away from the type, gave the type proper balance, and at the same time created a feeling of light emanating from the type."

"Call it symbolism if you will—*THE INLAND PRINTER* does shed light on the printer's problems. The treatment is modern, yet there is nothing 'daring' or futuristic about it. I think it is in keeping with the kind of restrained modernism which will be increasingly popular in the next few years."

There is an idea for readers planning designs for the poster contest which closes next month! Restrained modernism, with type and background blended into a perfect whole, yet with the important text standing out predominantly. Or perhaps that is *not* your idea of what typography will be in 1950. Whatever your view may be, *THE INLAND PRINTER* would like to see the printed expression of it.

See also what other printers are thinking, as expressed by the business cards shown on other pages of this issue.

★ ★

#### Read "Printing Bible" 19 Years

"And here's to the editor of *THE INLAND PRINTER*. During the nineteen years that I have been reading the printing industry's 'Bible,' it was never more interesting—both as to appearance and contents."—RALPH HAYWOOD, *Buckley, Dement and Company, Chicago, Illinois*

# Fair Wage Plan Lowers Shop Costs

*Men coöperate willingly when employer displays* ★ *By J. O. P. HUMMEL*

*an honest desire to share savings on some sort of  
an incentive plan. Production expense also drops*

**T**HERE are three principal methods of paying for labor. The first is based upon the *time worked* at a definite rate for each unit of time. This is commonly referred to as daywork. The second is based upon the amount of *work produced* at a definite rate for each piece, or piecework. The third is based in some way upon the *quality of the work produced*.

No relationship between wages and the amount of work done is provided when the worker is paid according to any unit of time such as the hour, day, week, or by the month. This leaves the way open for "soldiering."

It is by no means true that one employe or some group of employes will definitely limit output, but the opportunity exists, and the tendency, in some degree, is likely to be noticeable. Only with the best types of skilled employes, working under suitable conditions and supervision, will this tendency be minimized to a proper point.

When it is intelligently and fairly applied, the second method is decidedly advantageous. Even if the morale of employes is excellent, it is preferable because the pay and the amount of work done are directly related. Such a wage-payment method is of mutual benefit to employes and to the employers. It is fairest to the employe. It results in low costs and the greatest possible uniformity of costs. Consequently, it is also desirable from a company standpoint.

## **Employer must be fair**

Even-handed justice must be shown if payment of wages based upon output is to be successful. Attempts to drive employes, or to force them to work at a rate of speed detrimental to their well-being, can only result in a breakdown of morale, and an ultimate increase in costs. Pay based upon the amount of work done provides a means of stimulating workers to greater output, not so much through an extraordinary expenditure of energy as through fullest coöperation with management, and the grasping of all opportunities to use the most desirable methods. With such best methods predetermined, it is a means

of remunerating employes for carefully following instructions.

Occasionally it is possible and desirable to relate pay to the quality of the work produced. This may be measured by the amount of perfect work turned out, or the relative amount of spoilage. Definite specifications and thorough inspection necessarily must be employed.

## **Limited in operation**

The use of this basis in commercial printing doubtless is limited to such operations as presswork, trimming, and folding. To be used effectively, pay according to quality must be tied in with daywork or pay based upon output.

If it is decided to pay wages on the basis of the amount of work produced, any one of a number of wage-incentive plans, including ordinary piecework, may be selected. The plan which best fits the work done and the organization should be put to use. Whatever plan is used, it should embody the essential requirements of a good wage-incentive plan if it is to be successful.

The first requisite of a satisfactory wage-payment plan is simplicity. With

this start, the method of payment may be understood readily by employes. It should be simple enough for the ordinary worker to understand. He can only be certain that he is being paid fairly if he calculates his wages. Most employes prefer to figure out personally what their earnings are as a check against errors in making up the payroll. If the system is so complicated that the average employe cannot do this, he is almost sure to feel that he is not receiving all that he should.

With simplicity, the clerical payroll work can be kept at a minimum. This is desirable, not only in maintaining low operating costs, but also in rapidly preparing payrolls, and in paying employes promptly.

## **Fit plan to the shop**

The incentive basis which is selected should be the proper one and the best one. Usually this will be some measure of output. Sometimes a combination of measures of quality and quantity may be used. When the wage-payment plan is based upon output alone, steps must be taken to assure desired standards of quality. This means inspection of some sort. Inspection operations common in a printing shop are proofreading and inspection for correct amount and quality of a finished order by a member of the supervisory force.

Equitable time standards, which cannot be obtained by guessing, can be secured by the use of correct time-study procedure. Formulas make it possible to derive standards rapidly and at the lowest cost. These methods, which were described in previous articles, are essential in the successful working of a wage-incentive plan. It would be well to study the series carefully.

## **Minimum guarantee needed**

To assure that employes are satisfied with the wage-incentive plan, definite guarantees should be made to workers. With pay based upon output alone, it may occasionally happen that employes will be severely penalized through no fault of their own. This can take place through a failure of equipment or because of delays in receiving materials. Consequently, it is entirely fair and desirable to pay a guaranteed minimum hourly wage. Although such a wage is

## **Linotypist's Prayer**

*By NATHANIEL KRUM*

**D**EAR LORD, make my life as useful as that of the matrix. Help me to realise that I cannot always remain elevated high above the melting pot of affliction, but that my greatest usefulness consists in passing into the mold of earth's sorrows, leaving my impression, and coming from that mold better prepared to stand the vicissitudes of this life. And lubricate my journey through the various channels of my experience with the graphite of cheerfulness, and keep my character so free from imperfections, and so perfectly proportioned, that I may never be cast aside as of no account by the rude hands of men. May the grooves of my mind remain so thoroughly intact that all possibility of my leaving the track of Thy choice and falling into wrong channels may be unthought of. Keep me at last from the golden chain that hampers my usefulness and makes of me but a worthless charm for men to behold. AMEN.



somewhat lower than incentive earnings, assurance is given to employees that remuneration will not sink below a definite level at any time.

The employees also expect assurance that time standards used as a basis for the wage incentive will not be changed without actual reason. Guarantees of standard times usually take one of two forms. Either workers are guaranteed that all standard times will be maintained unchanged for a definite period of time, such as a full year, or they are guaranteed that standards will not be changed unless methods or equipment used are radically altered.

### Piecework plan is simple

One of the simplest and most widely used way of paying labor according to the amount of work produced is called piecework. If piece rates are based on accurate time study, it is necessary to calculate the piece rate for each job by multiplying the time standard by an average rate of pay. This entails considerable costly clerical work. Moreover, since labor rates vary between individuals, and vary with changes in the labor market, revision of piece rates is frequently necessary.

Consequently it is much better to retain the standard as a time standard rather than to change it into a money standard, as once properly established, time standards can be used unchanged until the work, the equipment, or the methods of doing the work is revised. In settled industries, such as printing, changes are likely to be infrequent.

### Takes care of new men

Entirely distinct from the standard times, rates of pay may be classified according to kinds of work. Each kind of work may have its special range of rates. Using this system, it is possible to start new employees at the lowest rate for the kind of work they are hired to do. Raises may be given in the form of increased rates, within the range of the class, for good work, good attendance, and long and faithful service. Changes in individual rates may be made without affecting time standards in any way. This would not be possible with piece rates expressed in terms of money.

This discussion may be illustrated to advantage with an example. Suppose that the standard time for performing a particular piece of repetitive printing work is a half hour. This is 0.50 hour or thirty full minutes, depending upon whether standard times are expressed in terms of decimal hours or decimal minutes in the plant.

## ★ ★ A Copy Suggestion ★ ★

### A Mutual Saving— at a Profit !

There are two ways to reduce selling prices. One method—now losing caste, thank goodness—is to chisel all competitors' prices until one has whittled away any chance of profit. The saner way is to so improve equipment and processes that work can be produced at less cost and still show a real profit to the printer.

The latter has always been our policy (which may partially explain why our credit rating is still A1).

We now have AUTOMATIC press equipment to handle any sheet from 3 x 5 inches up to 28 x 42 inches. As usual, we gladly pass along your share of this saving on every job we do.

*The Livingstone Press, Limited, of Toronto, makes smart use of sound selling principles*

Let us assume an average rate of pay for this sort of work of \$0.70 an hour. Therefore, the piece rate is \$0.70 (.50) or \$0.70 ( $\frac{30}{60}$ ), which is \$0.35. Thus, each printer doing this work receives thirty-five cents for each unit he completes. When this method is employed, it can be seen that any change in either time standards or rates of pay will require complete revision of standards.

### A simple example

Now suppose that time standards are maintained. Let us assume that the persons doing this type of printing work having the following rates of pay:

Operator A.....	\$0.65 an hour
Operator B.....	.67 " "
Operator C.....	.70 " "
Operator D.....	.73 " "
Operator E.....	.75 " "

With this refinement, we have been able to differentiate and offer pay increases to deserving workers. Now individual operator-pay the piece varies. At the same time, the standard is constant as it should be. If calculated, pay a piece for each operator now is:

Operator A.....	\$0.65 (.50) is \$0.325 each
Operator B.....	.67 (.50) is 0.335 "
Operator C.....	.70 (.50) is 0.35 "
Operator D.....	.73 (.50) is 0.365 "
Operator E.....	.75 (.50) is 0.375 "

Complications have been avoided by setting up standards in terms of time alone. It is a simple matter for each operator to calculate, for his own satisfaction, the total standard hours earned and from this daily or weekly pay. If, for an example, Operator A completes twenty units in a day, he has earned 20 (.50) (\$0.65), or \$6.50. Total stand-

ard hours will be made up usually of times for a number of different pieces of work, each rated separately.

Operator A's standard hours earned is ten. If he actually worked eight and one-half hours during the day, the relative measure of his efficiency is the ratio of standard hours to actual hours, or  $\frac{10}{8.5}$ , which is 1.18 or 118 per cent. Comparative measures of the performance efficiency of the other operators may be secured in the same manner.

### Base pay is necessary

A guaranteed base rate of pay mentioned previously should be paid when time standards are not met, or in other words when the performance efficiency is less than 100 per cent.

The wage-incentive plan which has been described is really an easy transition from piecework. It embodies piecework's good feature of simplicity and yet eliminates objectionable features. It is essentially the Gantt plan of wage payment, widely discussed.

Other wage-incentive projects offer various features. For instance, a number of plans provide varying incentive earnings a piece, depending upon output. With some, such as the Emerson or Barth plans, increased earnings are granted before standards are met fully. This makes quick transition from day-work to payments based upon output easier than it would otherwise be. Some plans tend to limit the possible incentive earnings so that, with increased output, pay for each additional piece becomes less. This is true of the Rowan plan, in which a definite high limit is set upon possible earnings. Other plans are so established that only a part of the time saved is used as a basis for setting wages. The remaining portion goes to the company, as in the Halsey plan, or to supervisors, as in the Bedaux Point plan, an added incentive idea.

It is not the purpose of this article to fully describe all the various wage-payment plans which may be applied in printing work, but to simply indicate general differences. Readers are referred to "Wage Incentive Methods," by Charles W. Lytle (Ronald Press), for a complete description and comparison of the various wage plans.

### Indicates differences

Really unnecessary complications should be avoided in selecting a wage-incentive plan. Unless obvious benefits are to be secured, it is better to choose a simple plan. In general, the simplest plans are administered with much more advantage to all concerned.



Things to be considered in making a selection are the effect of the plan on employees' earnings, relations with employees, and costs. It is well to remember that a workable wage-incentive plan should always result in an increase in individual earnings, coupled with lower costs of each unit or order produced.

A discussion of such wage incentives would not be complete unless it made mention of group incentives. These are employed widely in industry. Although the individual incentive is somewhat diminished, the number of advantages is for greater. Employees are encouraged to work together to the best advantage of all. Clerical work is reduced, both in the keeping of payroll figures and in the determination of costs.

### Grouping of workmen

Workers must have common interests in order to be so grouped successfully. Jobs should be of the same nature, and there should be some degree of interdependence between such workers. The group system is essentially a pooling of earnings for mutual good. If men are to cooperate, this must be done on an equitable basis. It is therefore desirable to pay members of a group according to individual rates of pay, and in proportion to hours worked.

Definite learning periods, which are paid for outside of the group, need to be established and used for new men in order that experienced members of a group may not be penalized by low output of individuals not yet adjusted to the work. The general wage level depends upon the output of the group as a whole. This is measured by standard time hours earned by the group, compared with actual hours worked by all members of a group.

Group work can be applied successfully to printing. For example, compositors working as a group can act as a team advantageously for greater output and earnings. Large orders may be split up between compositors. Greatest cooperation can be secured in the use of common equipment such as lead cutters, saws, and proof presses. Members of the group can be assigned to special duties best suited to their abilities.

*(The sixth of this series of articles on how time standards may be used to reduce production cost will appear in October.)*

★ ★

### Much Information in Its Pages

We are enjoying THE INLAND PRINTER as much as ever. I am reading it carefully these days, and much information that is news is carried in its pages.—GEORGE N. DIETERICH, Aurora (Illinois) Beacon-News

## Famous Schooner on Frontispiece Is Fine Offset Reproduction

THE illustration, "The Most Famous Fishing Craft on the Sea," combines a demonstration of fine printing craftsmanship with timely interest in the subject illustrated.

The "Gertrude L. Thebaud," queen of the Gloucester fishing fleet, sailed from Gloucester harbor July 27 on a trip through the St. Lawrence and the Great Lakes to A Century of Progress Exposition, Chicago. The schooner arrived during August, finding its fame had preceded it inland. "Teeboo" has been sent by Massachusetts to represent the Commonwealth's oldest industry—deep-sea commercial fishing.

Gloucester has long been a popular sketching place for artists in color or line rendering. The wharves, boats, and old buildings afford many picturesque compositions. The illustrator in this instance is Esther Morse Andros, born in a mining town in California, of New England parents.

Her father was a graduate of Massachusetts Institute of Technology, and engaged in civil and mining engineering. She went to Mexico, where she married. From childhood, Mrs. Andros always was interested in drawing and, after her husband's death, took it up continuously as a means of livelihood.

For several years, Mrs. Andros has been with the Paine Furniture Company, Boston, engaged in producing drawings of interiors and furniture for

newspaper advertisements. As a recreation, she has sketched many fine bits of waterfront, boats, and old doorways of New England. There have been various art gallery exhibitions of her work and she publishes a series of reproductions of her sketches under the name of "New England Prints."

The frontispiece is an excellent demonstration of the advantages inherent in the offset process for the reproduction of line drawings and printing upon antique papers, giving an effect closely approximating the originals. This subject was reduced somewhat from the original, and printed by offset, eight up, at 3,000 an hour by The Tudor Press, Boston. This firm began lithographic work in 1914 as an addition to its facilities for color printing. This department has now become a large factor in the firm's business.

The Tudor Press' offset equipment includes the Huebner-Bleistein platemaking process and a battery of Harris offset presses. The house also has the advantage of a well equipped typographic department, and books, periodicals, and much commercial work are composed for printing by offset.

The head of The Tudor Press, Ralph H. Wilbur, has been president and for many years active in Boston Typographic Board of Trade affairs and keenly alert to the betterment of the industry.

During the height of the picture puzzle business, The Tudor Press produced 800,000 to 1,000,000 puzzles weekly, mostly in four to twelve colors. More recently, the firm has been running to full capacity on greeting cards, including offset color work, bronzing, embossing, and dieing. Another considerable product is in decalcomanias for the leather trade and other specialties for patterns and realistic colorings.

To an increasing extent, the imprint, "Lithographed in U. S. A.," appears in illustrated bookwork. Two of this season's most attractive yachting books are by offset. Books of research and architectural subjects illustrated in offset are among the most elaborate and costly examples of bookmaking. It is now possible to print text in clear blacks in a satisfactory manner, so that the conjunction of typographic and offset departments is a logical development in the modern printing plants of substantial capacity.

### ★ ★ A Copy Suggestion ★ ★

#### Keep On Advertising

SHOW doesn't give one performance and expect an intake from several audiences. Each wants its show.

So with advertising. There is a different audience all the time. To illustrate, we quote C. F. Kettering, of General Motors:

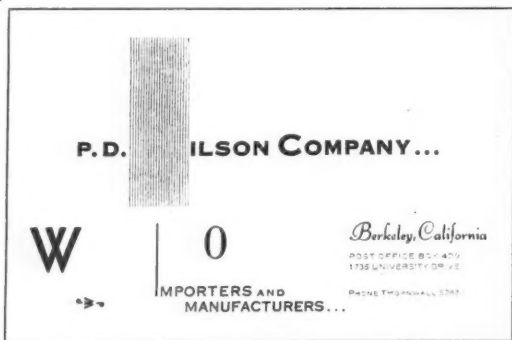
"Remember that 2,500,000 people are born in this country every year. In ten years, 25,000,000 new people come in, who know nothing of what the older generation thought was good or bad. At twenty-six there are as many people younger than ourselves as older. At forty, 80 per cent of the people are younger. Those who serve these young people must have their new point of view. They must be willing to scrap old ideas, old methods, old ways."

*The Lund Press, Minneapolis, proves the value of regular advertising with this friendly story*

# Uses Clear Stock for Novel Layouts

*Patching up proofs on cellulose tissue furnishes  
copy for fascinating typographic arrangements  
to be run on offset press. Here is the procedure* ★ By E. J. BAKER

THE REPRODUCTION of type forms for photo-litho work by the cellulose tissue\* process is interesting. Beyond any doubt, many of those who are using it today have not as yet realized the great possibilities for the production of high-class printing from the broadest use of this method.



*An artist-compositor can create "designed" letterheads out of type for offset printing. Here is an example of how it is done*

Letterpress printers, especially hand compositors with artistic sense, should readily comprehend and appreciate the great flexibility in the method. It affords them an opportunity to exercise their ability to create a better work.

Given into the hands of the better class of hand compositors, this process will produce nice results in commercial printing as it becomes more universally used. The writer knows from experience that this process permits of putting a certain minor artistic finish to a job, which cannot quite be accomplished with type and ornaments.

The preparation of a job by cellulose tissue is called "patching up," and that is literally what is done. The various units may be cut and placed in proper position by sticking them onto a larger sheet of the material by means of a sharp-pointed, pencil-shaped instrument, known to lithographers as the "stick-up" needle.

In setting type for a simple piece, the compositor spaces it to exact size

\*Several brands of cellulose tissue are on the market, including Cellophane, Kodapak, Sylphrap, and Translens.

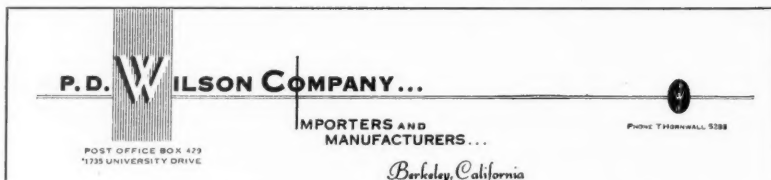
and shape of the finished job and uses it thus. In view of the fact that the proof may be cut and patched, on many occasions it will be found a time-saving operation to set words, lines, or units of the job to the most convenient measure, one under the other, leaving sufficient space between for cutting.

Bear in mind that, in producing any kind of ruled form by offset, it is not necessary to set the rules in the type form. Set only the type; since the rules, both horizontal and perpendicular, may be "drawn" on the film negative easily with the needle, and a lot neater order is produced in this manner at less cost.

Lock up the type in the usual manner, placing strips of some type-high material on either side of the form as roller supports.

Prove on hard tympan, using a good, stiff, black ink, and dust with lamp-black, using clean cotton, as in bronzing. Then wipe both sides of the proof clean and it will be ready to proceed at once. Good, sharp, clean, solid-black proofs are essential.

Accompanying this article is shown a piece produced entirely by cellulose tissue, without the use of the camera, from type and rule only—the subject is the letterhead used in THE INLAND PRINTER contest a few months ago. This illustration was prepared for the purpose of showing the printer some of the possibilities in this process, and from it he will readily work out, in his own mind, many other ideas.



*The type form shown above was proved on transparent stock and the offset platemaker patched it up. Only type and rules are used, yet it appears to have been drawn by an artist*

On the letterhead shown, the white letter "W" and the reverse "pWd" were made by a simple little trick that does not require much time. In making the patch-up, one proof of the "W" was placed over the rules, a little out of center to the left, and a thirty-six-point cipher was placed for the oval of the reverse-embellisher "pWd."

After a film negative had been made from this patch-up, another black cellulose tissue proof of the "W" was placed thereon a little to the right of the first; the center of the cipher was scraped out with a needle and a proof of the letters "pWd" was put in place over the clear space thus produced.

## How the design was made

The corners of these two pieces of tissue were pasted down, care being taken not to get any paste over any of the work, and the printing plate was made from this negative. The horizontal parallel rules across the letterhead were not set in the type form, but were drawn on the negative with the needle.

The usual procedure, in making up a job after completing your proofs, is:

First, prepare a layout sheet of white paper the same size as the finished job, on which the positions of the various printed units are indicated with pencil lines, drawn parallel or at right angles and square with the sheet, in order that the work may be placed square; or if a reprint job, the original copy may be used as the layout.

## It is not difficult work

Second, cut a base sheet of the cellulose tissue as large as or a little larger than the layout sheet, place this over the paper on a smooth-surface, soft pine board, or drawing board, and anchor each corner with thumb tacks or pins. The penciled position of each unit shows clearly through the tissue.

Third, with a sharp knife, cut each unit from the proof and proceed to stick on the base sheet with the needle. When the entire job has been placed in position, cut half-inch lengths of a hair-line rule which has been proved on the tissue. Place these in position for register marks, and the work is ready for making the film negative.

#### Even color work is simple

In case more than one color is desired on a job, it is seldom necessary to make more than the one negative. The color separation is made by painting out all work on the negative except one color with a quick-drying opaque paste, making a press plate for that color. The negative then is washed clean and the operation repeated for each color. Only in the case of extremely intricate work is it necessary to make a negative for each color separately.

It is advisable to get the thinnest tissue to be had. Always endeavor to accomplish the desired result with the fewest possible patch-overs or layers. More than two or three will cause trouble in getting an absolute contact in printing the film in the vacuum frame. This is a point to remember.

This subject has been discussed here mainly as a guide to reproduction from type only and to show possibilities of working without a camera, yet cellulose tissue is indispensable in the production of photo-litho work in other ways, even in plants having a camera.

#### Offset proof press helps

The offset proofing press with adjustable bed permits pulling of proofs either from type, zinc plates, or stone engravings. In many litho plants, formerly operated by the hand-transfer method, where there are many stone engravings on file, it is frequently necessary to patch up a job from tissue proofs made from the three sources.

In the future, in combination letterpress-and-offset printing plants, to secure the most pleasing results, there must be a real coöperative spirit between the men employed in the two branches. The offset platemaker, being more experienced in the work, usually patches up the tissue and carries the job to completion from that point, but the hand compositor must be relied upon for many original ideas in type composition and layout work.

The two can work together profitably and cast aside entirely the idea that there exists a division point where the work of one is finished and that of the other workman begins.

## Here Is How a Western Firm Cuts Down Waiting Time on Presses

By GEORGE W. BRADSHAW

**T**HE PLATES of all kinds now being delivered to printers are much better than ever before. Though the same applies to electrotypes, there is still a great deal of variation in them. A factor in the situation of makeready, that eats up more time than it should, however, is considerable error in practically every much-used press.

Makeready seems always to have been the pressman's job, and, if left to him, it has generally been well done. With keen competition and so much time already taken up by artist, photo-engraver, compositor and platemaker, once the work gets to the pressroom it is wanted in a hurry.

The fact that each pressman has his own set notions as to how much time should be spent on makeready emphasizes the importance of forms and press being as near perfect as possible in order that presses will be tied up, inactive, only for a minimum of time.

The Sunset Press, San Francisco, has tried two experiments, with a dummy impression pulled from the plates that were to be run, pulling sheets to make overlays, also sheets to be used for mark-out and, combining the mark-out with the overlay, specially marking out the actual leveling-up sheet with the mechanical overlay.

When the job was actually put to press, the overlay was put on and the job run without additional makeready. The actual time in getting under way was seventeen minutes. Without the pre-makeready, the time could not have been less than two hours.

The plan can be applied to all forms if a quite hard packing is employed,

and if the amount of soft packing on the press is reduced (say, taking off twelve one-thousandths), placing next to the cylinder a sheet of thin zinc and under this zinc a permanent underlay compensating for the defects on the cylinder surface proper.

All presses should carry the same packing, also this permanent makeready, eliminating the imperfections on each cylinder, because it will save considerable time on every form.

It is a good idea to use an old-fashioned sweat sheet. This would be a sheet of the regular top manila, reeled down tight on top of the zinc. When reeled tight, it should be wet down with a sponge and then reeled a couple of notches more. When dried out, it will pull the zinc down absolutely smooth with the cylinder surface and do away with much of the packing compression.

Since it is compression that causes a great deal of the wear on forms, nowhere near as much makeready will be needed with this extremely hard packing. A light overlay then will go much farther toward every completed makeready and stand up infinitely better on long runs. Only a light mark-out sheet is required as a leveler with the mechanical overlays on the cuts to complete a fine makeready.

The really hard packing also requires much less ink, with less danger of offset. It is the compression—the dent in the paper—that causes a great deal of the offset. A hard packing will produce a much more even makeready and a thinner film of ink will cover much better. On the ordinary packing, the solid will have a tendency to break away and thus not have complete pressure where it is needed.

Now, by pulling proofs of plates on a practically perfect patent base, making the underlays and also underlaying every plate before it goes to press, it is easy to see what a great amount of time would be saved. If the plates are underlaid, and sheets pulled for the mark-out and overlays made and mounted on the mark-out sheet, there is little to do.

As soon as position O.K. is received, the pressman is ready to pull his point sheet and place the makeready on the point sheet, when the one light spot-up sheet starts practically any job.

Wasn't  
the Depression  
Terrible?  
Prosperity  
has reached the corner  
and is coming  
nearer and  
NIRA

The Boisse Press - 1040 Brewer Lane - Honolulu  
Rear Hawaiian Trust Bldg. - Phone 4729

The Boisse Press, Honolulu, makes use of an apt phrase to build up profitable good will



# Roaring, Romantic America in Print

*Typographic panorama of Victorian era, from ★ By FRED T. SINGLETON*  
*the Fabulous Forties to Philadelphia Centennial*  
*Exposition, sparkles with names and daring ideas*

AFTER A HUNDRED YEARS the exact day and hour cannot be fixed, but it surely must have been on a Sunday evening in the spring of 1830 when, surrounded by friends, Charles Nodier, librarian at the Arsenal, Paris,

For us, this charming souvenir ushers in the Romantic era of typography. It is the first book we can find in which the new *caractères de fantaisie* of the Romantic epoch made their appearance, with conscious deliberation, as a

even the most remote nations must have been familiar with the book illustrations of Gustave Dore, the last but not least of the famous Romantic book illustrators, and the *lettres ornées*, *types antique*, *types égyptienne*, *caractères italiens*, *types lithographiques*, and all the other marvelous types which lit up the print and the posters of the time.

Lithography was the new print-multiplication technique of the Romantics, but the French typefounders did not propose to allow the lithographic fancy-lettering men to walk away with their business. In the rejuvenation of the French book—in the shake-off of time-honored tradition which threw the classic, old-style types into the hellbox for the rest of the century—the Parisians had to go to London for the engraving innovators.

Thomas Bewick was the Englishman who created the Romantic woodcut, and one of his pupils, Charles Thompson, carried the new technique to Paris. The fourteen cuts by Thompson in Desoer's edition of "Rabelais" gave the French, in 1820, their first view of the new English style of inserting small woodcuts in the type page, with- or without type run-around, instead of the traditional full-page engraving, *hors text*.

## CURRIER AND IVES ROMANTICISTS OLD BOW'RY B'HOYS

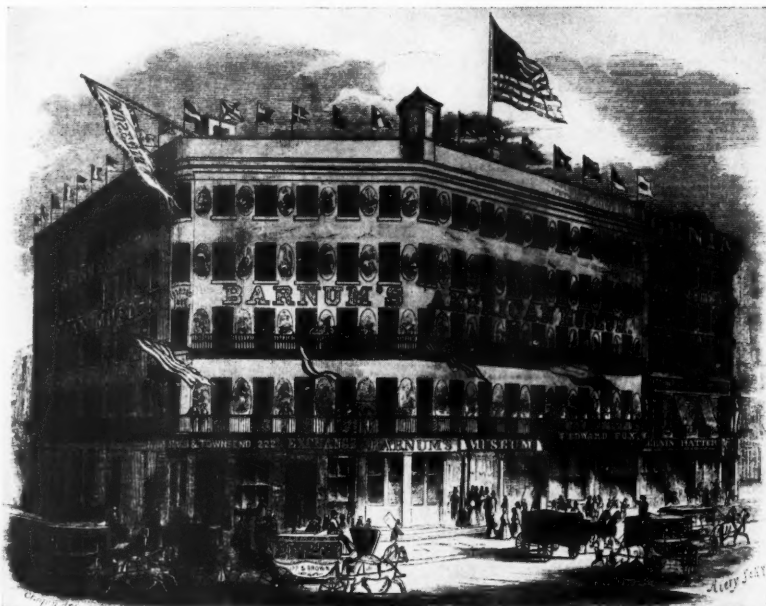
*Two old-time type novelties which enjoyed a great vogue in the 1840's and 1850's. In hand-lettered form, these faces are on occasion today seen in national advertising, when text ties in*

ran the first copy of his new book, "Histoire du Roi de Boheme et de ses sept Chateaux," off the press.

For Publisher Delangle and Printer Doyen coöperated to produce for this enthusiastic French booklover-author a typographic gem of a book which could have hardly been beaten even by Bruce Rogers himself, in his lighter vein, a century later. It was illuminated with the new fancy types in surprising arrangements, and fifty charming woodcuts in the new vignette style drawn by Tony Jahonnot and engraved by Porret.

And Tony himself was there that Sunday evening with Nodier to share the congratulations of the crowd. And there, too, must have been also that equally clever young book illustrator, Achille Deveria, and Eugene Delacroix, artist extraordinary, rubbing elbows with Victor Hugo, Alfred de Musset, Sainte-Beuve, Alexandre Dumas, Alfred de Vigny, Lamartine, and all the other artistic and literary "who's whos" of the new Romantic Paris, some of them bearing scars of physical encounters with the classical old guard. The French took their Romantic decades seriously and with temperament.

decorative feature. It took another decade for the new style to spread as an international enthusiasm, but by 1860



Barnum's famous museum, home of Tom Thumb, the Feejee mermaids, educated dogs, industrious fleas, fat boys, dioramas, and all the novelties dear to the nineteenth-century public



# GODEY'S LADY'S BOOK ROMANTIC AINSWORTH

Here are two more of the faces popular in the Romantic era of the nineteenth century

An epochal decade the world over began in 1830. It was a period of revolutionary effort in every direction. The typographic rebellion overthrew a comparatively small world. This decade brought national independence to Belgium and Greece. Mazzini was forging Young Italy. England advanced to the Reform Bill of 1832. Changes were in the air in every country.

In America, too, these times were epochal. The Erie Canal was finished in 1825, the Baltimore and Ohio Railroad started out over the continent in 1828, and there was remarkable expansion in manufactures, industry, and finance.

It was a growing decade for American printing, too. Great improvements were built into printing machinery, typefoundries sprang up, and more of those lively records of American thinking and feeling, called magazines, began to flow from the new presses. "This is the golden age of the periodicals," cried one writer in 1831.

And in this epochal decade, in 1834, three young, romantic Americans who were to play an important part in the Victorian typographic theater—Nathaniel Currier, Phineas T. Barnum, and Edward Z. C. Judson arrived in New York City.

Russel Crouse says that Nathaniel Currier and his partner, Ives (Currier & Ives beginning 1852), were America's preeminent romanticists. Of Barnum,

"superlative imagination, indomitable pluck, and artistic temperament," and Sherwood's testimony that during the twenty years in which he had an opportunity to observe his associate closely "never once did I see him falter in anything he set out to do," make him outstanding for all time. Barnum had as much influence on our language as Currier did on our pictorial taste.

Judson, the third and youngest of the triumvirate, arrived in New York City in 1834, a runaway from Philadelphia, to ship as cabin boy on a boat about to sail around Cape Horn, and to become known to millions as "Ned Buntline."

Barnum crashed the Romantic Era in a big way in 1842, when he put all of his energies behind the American Museum. Tom Thumb gave Barnum his first big chance to use the new Romantic fancy types in print and posters. Ned Buntline began to write thrilling fiction about 1841. His stories were reprinted after publication as serials in novelettes, the covers of which were brilliant with the new types.

But Currier, in 1840, flashed on the streets of New York a pictorial broadside which was to make history in the graphic arts. The steamboat *Lexington* burned in Long Island Sound. Currier, a few days later, put on the street a



Frank Cranfrau, as "Mose, the Bowery Boy," in "A Glance at New York," play of 1848

graphic picture-news bulletin, screaming in type and woodcuts.

It was in the "Fabulous Forties" that we began to feel our gianthood. Meade Minnigerode says that the "decade of the Forties, in America, was a brilliant three-ring circus, filled with marvelous sideshows and prodigious natural curiosities, and glittering with mirrors and chandeliers, being thunderous with brass bands and fireworks, choked with the dust of glorious caravans." So be it.

It was in the Forties, too, that the new Romantic types began to light up all of the print of the day. It was not only in the railroad and steamboat advertisements and posters that the new-style letters were used, but they also illuminated the finest issues of leading publishers. The fresh and novel *caractères de fantaisie* made the sacred and the classical and the popular literature of the period sparkle for all time.

In the Restless Fifties, with Horace Greeley and Henry W. Beecher as the chief fomenters, Barnum's thunder continued to roll with brass bands, fireworks, interesting and dramatic print, lit up with the new fancy types, and gentle Jenny Lind. The first illustrated news-pictorial weekly appeared in Boston. Frank Leslie started as a pioneer publisher of his chain of popular periodicals, with a better weekly a few years later. Peter Cooper began to invent and manufacture on a grandly big scale and



It is said that Ned Buntline "made" Buffalo Bill through the medium of this serial. The author's own career equalled Cody's

# HISTOIRE ROI DE BOHÈME

DE SES SEPT CHATEAUX.



PARIS.  
DELANGLE FRERES.  
PLACE DE LA BOURSE.  
M DCC CXX

Title page of a Romantic gem typographic of 1830, which introduced new and fancy types

founded Cooper Union. And with this decade, too, began the mowing of the lawn in Central Park.

The Dime-Novel Sixties was made to order for those enterprising publishers, Beadle & Adams, who made the pocket-size, yellow-backed, ten-cent novel famous. It was the decade, too, of the merchant-prince. A. T. Stewart opened his big new store at the corner of Ninth and Broadway, New York, in 1862. The cartoonist, Nast, made Jay Gould and the Tweed Ring infamous. The whole nation came near being snuffed out again on "Black Friday," September

24, 1869. But the curtain of the 1860's falls on a lighter note, Ned Buntline's famous serial, "Buffalo Bill, the King of Border Men," starting in Street & Smith's *New York Weekly* for December 23, 1869. Oh, youth!

The Romantic types began to give way in the Gilded Seventies to a somewhat different style of letter form. It was the "Gilded Age" of Mark Twain. Susan B. Anthony was arrested for voting in a presidential election.

And then our country snapped out of several years of depression in 1876 with that culmination of American effort of a century of grand achievements, the Philadelphia Centennial Exposition.

This gigantic international exhibition was the great American show. Perhaps never again will a similar exposition have as much influence on art, industries, and manufactures. The two decades

immediately following it were the most significant in our record. We passed the rest of the world in the home stretch of the nineteenth century.

★ ★

## Poor Estimating and Worse Work Are Nearing Skids

Fortunately, the printing code, soon to be approved, requires all bids to be based on known costs. An instance of the damage done by the old system is related by the head of a large private plant, who sent out a gold-bronze job.



Showing front cover of an early American news-pictorial weekly started at Boston during 1851

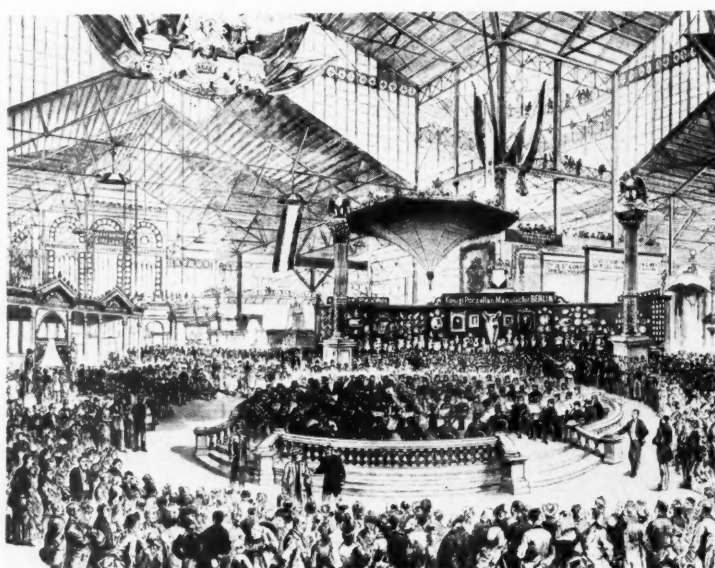
It was for 6,000 copies, and the purchasing agent went hunting bargains. The firm's own printer favored a bid of \$300, but another printer was given the order on a bid of \$160.

The printer later admitted that he had lost \$150 on the order, and admits it isn't as good as wanted. To cover himself, the p. a. says he "cannot see anything wrong with it, and will you look at the money saved on it."

That printing boss looks forward to the day when careless bidding will be barred, and good printers will not face constant price chiseling.

# NIBLO'S PARADISE TOM THUMB JENNY LIND

Another display of the fancy types of the Romantic era which made classic and popular printing sparkle



Fifty-seven years have dimmed the "magic beauty and wondrous completeness of the Champion Exhibition of the World," but here is the main building grand transept

# Publications on Christian Science Move Into New, Modern Plant

GROWING APPRECIATION OF GOOD printing finds expression in a number of examples of architecture befitting the worthy mission of the graphic arts. One such is the new plant put up by The Christian Science Publishing Society in Boston.

This \$4,000,000 plant, first started some twenty months ago, is nearing completion, although it will be autumn before all departments will have moved in. In size, it is one of the largest office buildings in New England, covering an area of about 81,000 square feet. Its floor area totals 329,000 square feet, while the structure is 635 feet long, 81 feet wide at its narrowest part, and is about 115 feet at its broadest.

Although having the appearance of one building, it really comprises two sections. Section B houses, for the most part, the mechanical departments, is built of reinforced concrete, and rises four floors, with a two-story penthouse.

Section A holds the business and editorial offices of the publishing society and is built of structural steel. It rises to a four-floor level with the rest of the building and then rises as a tower in a series of setbacks for an additional five floors, topped with a two-story penthouse. The tower rises 152 feet.

## Designed for economy

All mechanical departments of *The Christian Science Monitor* are located on the first and second floors of section B. Copy is sent through a pneumatic system to the composing room, where it is set in type, proofread, made up, and the mats rolled. The proofreaders' room is partitioned off from the composing room and has independent heat-and-ventilation control.

The photoengraving department adjoins the composing room at the end opposite the newsroom. In each of the four darkrooms, a lever has been installed under the sinks which enables the photographer to control with his knee the temperature and flow of water into the sink, simplifying work.

From the composing room, all page mats are dropped through a chute to the stereotype department beneath.

Two out of the three *Monitor* presses are in operation in the new building. In addition to the *Monitor*, other religious periodicals of the publishing society include *Christian Science Senti-*

*nel*, *The Christian Science Journal*, *The Christian Science Quarterly* and *The Herald of Christian Science*.

Copy for these publications is edited in the periodical editorial department, located on the sixth floor of section A, and then is sent to the general composing room on the third floor of section B. In this room are three linotype machines as well as other equipment and type for all periodical publications other than the *Monitor*.

The plate-casting department adjoins the composing room on the third floor. In it, stereotype plates are made for both rotary and flat-bed presses. Two new super-production magazine presses, with three folders for printing the *Sentinel* and *Journal*, have been pur-

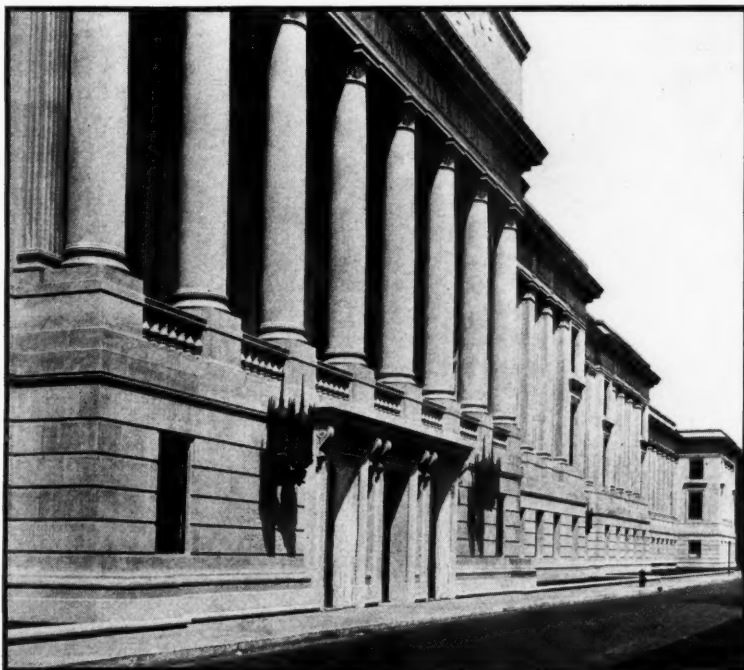
chased from R. Hoe and Company, of New York City, and are in operation on the third floor of section B, adjoining the composing room and foundry.

When producing the *Sentinel*, the Hoe company reports, "the cover and text will be printed simultaneously, and the whole magazine will be delivered complete, wire stapled, and ready for mailing. The *Journal* will be produced in signatures of from eight to forty pages in a great variety of combinations. "The two presses are interconnected, making it possible to operate them as one com-

## Quick lockup devices provided

"The inking mechanisms are carried in movable carriages locked in position by improved quick-lockup devices. They embody improved ink fountains, over-running clutches for the operation of the fountain rollers, vibrating mechanisms operated by crankshafts, mechanisms for the adjusting of the dwell of the ductor rollers while running, ball bearing inking rollers throughout, new method for setting form rollers, safety cranks for hand inking, and more.

"The folders are provided with air bars to eliminate smutting, have individual drag rollers for each ribbon, embody improved nip-and-tuck mechanisms, a new improved type



The new home of the Christian Science Publishing Society cost \$4,000,000 and is an impressive tribute to the educational importance of the graphic arts in modern life

of packer boxes and the last word in wire stitcher design."

In the third floor platemaking department are located machines for producing all plates required, other than the *Monitor*. Type forms for the periodicals are received from the adjoining periodical composing room, locked up in the specially built steel stereotype chases, and placed in a hydraulic direct-pressure molding press for molding the plate matrices. From this, the



forms and matrices are transferred to the electrically heated pneumatic matrix-drying presses, where the matrix is dried upon the page of type.

A 6,000-pound-capacity stereotype-metal furnace is provided. This furnace is equipped with the latest type swivel pump, electrically heated spout, and so arranged that all the curved and flat plates cast in the three new molds are produced by swinging the pump from one mold to the other as desired. No hand ladling will be necessary.

Around the furnace are located two equipoise combination water-and-vacuum type curved casting molds and one vacuum type flat-casting mold.

The vacuum for these molds is supplied by a new, special vacuum pump.

All periodicals are sent out from the mailing room adjoining the *Monitor* pressroom on the first floor of section B. This department contains six newspaper mailing machines, each capable of folding, wrapping, and addressing about 10,000 papers an hour. There are also the two *Sentinel* auto-mailing machines, which fold, fully wrap, and address about 6,000 copies an hour. The *Journals* and *Heralds* are wrapped and addressed on a flat-wrap machine and all *Monitors* for overseas shipment are fully wrapped on a special mailing machine. All of these were particularly designed for the publishing society.

#### Even mailing is simplified

These periodicals drop from their respective mailing machines into their proper mailing sacks and are sent over a belt to the mailing platform adjoining the mailing room where they are loaded onto trucks, weighed, and carried directly to the trains. About 2,500 of these sacks are used daily.

Among the other features of the new building is an air-conditioning system. This equipment will provide ventilation, heating, and humidification as required throughout the building. In the periodical bindery, pressroom, and paper storage, it provides special humidification, which varies according to the moisture content required.

In large rooms, the conditioned air is supplied through large ducts, while in the smaller offices, the air passes over concealed radiators, entering the rooms through the window sills and passing upward. These latter units are called weather masters and are arranged so as to induce a recirculation of air in the rooms as well as supply fresh, conditioned air. The occupants in such rooms can control the temperature and humidity within the office independently.

## Old-time Printers in Detroit Prove They Still Can Set Type by Hand

By CLYDE B. DAVIS

**I**N THE PRESENCE of "novices" of the craft—those printers of less than fifty years of service—thirty veterans of fifty years or more stood up to a double news case, which itself had celebrated its golden wedding to the industry, and proved themselves by setting a stick of type at a Typothetae-Franklin Association meeting in Detroit.

paper and launched into the business which has held him ever since.

Charles H. Rule started at \$1.00 a week at the age of fourteen, with the Norwalk (Ohio) *Experiment*.

Edwin C. Peters began in 1879, and often had to fish out perch from the water-wheel troughs so his machinery could be kept moving.



Edward N. Hines, of Speaker-Hines Printing Company, does his bit with the help of Charles F. Bornman and George D. Cline. The occasion was a banquet given to veterans

E. D. Stair, publisher of the *Detroit Free Press*, an officer in Stair-Jordan-Cerre, Incorporated, and for sixty-one years in the printing business, was the first to prove his ability to set type.

He was followed by the first man in the business to extend him credit: John A. Gebhard, who at twelve years began work in the printing-supplies department of a paper company, and eleven years later started in business for himself. He proudly wore a seven-inch gold paper circle with the numerals "65."

Of the thirty men present who began work more than fifty years ago, four had seen sixty years of service. These thirty represented 1,622 years of printing. The forty-year group, the thirty-year group, and the twenty-year group were seated separately. All men having less than twenty years were classified as printer's devils.

Stair, who had published an "attic" newspaper until he considered himself a craftsman of experience (at thirteen), with his brother, bought a weekly news-

George D. Cline started as a printer's devil at twelve, with the *Detroit Daily Union*. Charles J. Esterling said he shocked his parents when he quit the eighth grade of school to work as a printer at \$2.50 a week.

Joseph Mack was the first printer in Detroit to go out after business instead of waiting for it to come to him.

Edward N. Hines, a Wayne County road commissioner, partner in Speaker-Hines Printing Company, and organizer of Detroit Typothetae, could not qualify with his mere forty-eight years, but was the principal speaker.

The honor luncheon really grew out of a group photograph taken at another meeting of veterans ten years ago.

The association officers had an idea there were a dozen or so other veterans who were not past presidents, but who also had made their mark. It was felt that, even as the event nearly ten years ago was followed by similar affairs in other local associations, such might be the beneficial result this time.

# THE MONTH'S NEWS

*Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month*

## Carter Praises G. P. O. Employees for Speeding Blue Eagle Along

Nearly every mail brings proof that printers are taking swift advantage of the opportunity to sell which is offered by the N. R. A. blue eagle. Stickers, imprinting, much new printing, and various other adaptations of the blue eagle for business use are suggested.

Few printers realize the tremendous printing task which preceded their effort, placing before some five million employers the President's Reemployment agreement, and furnishing even more millions of consumers' cards.

In an open letter to employees of the Government Printing Office, George H. Carter, public printer, thanks his staff for its record-breaking effort. Given five days in which to print, cut, fold, and mail the material, the staff did the job in even less time.

Six million letters, printed on both sides, 6,000,000 slips, an equal number of envelopes and return envelopes, and 22,000,000 cards were produced. Of the former, 4,814,168 sets were made up and mailed within the five-day limit. Too, 19,156,000 consumer cards were put into the mail.

At the same time, the Government Printing Office was turning out immense quantities of printing for other Federal departments, including 7,000,000 forms and pamphlets for the Agricultural Adjustment Administration, 7,500,000 cards for the Labor Employment Service, and 550,000 blanks and pamphlets for civil service examination of postmasters.

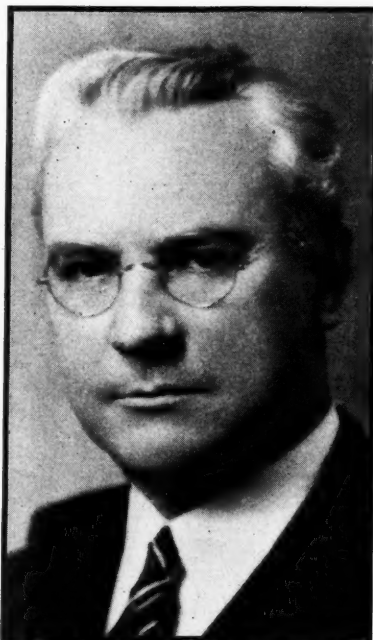
The heads of the various Federal departments were as eager in their praise of George Carter for producing this material without a hitch as he was in praising his men.

At the same time, two-color posters, stickers of various sizes, and other special printed matter for the N. R. A. blue eagle campaign was pouring from the presses of R. R. Donnelley & Sons, Chicago, in quantities of tens of millions and more. A great commercial house was producing the basic printed matter which has since meant thousands of smaller orders for printers in every community.

And those printers have been alert to the opportunity. In their eagerness, some have gone so far as to include usable samples of the stickers in the solicitation by mail. The N. R. A. program specifically forbids putting such material into the hands of non-signers, although it is not expected that any action will be taken by the Government to discipline printers who overstepped the letter of the law in their efforts to help spread its spirit.

## Floyd E. Wilder Dead; Chairman of Industry's Technicians

Floyd E. Wilder, chairman of the convention of the Printing Industry Division, American Society of Mechanical Engineers, held in Chicago in June, is dead. He became ill soon after the convention and, although his



FLOYD E. WILDER

death was unexpected, had gradually been losing the fight for life. Wilder was fifty-six. He was the production manager in charge of printing the Hearst magazines, Hearst colored comic sections, and the eastern division of the American Weekly.

His career was started with the P. F. Collier publications, where he was plant manager for ten years. He later joined the Conde Nast staff, going from there to Hearst.

Wilder was an organizer and former vice-president of the New York Club of Printing House Craftsmen, secretary of the New York Employing Printers Association, and a member of other printing groups.

## Advertising Typographers Plan Huge Exhibition of Printing

When the Advertising Typographers of America holds its seventh convention in Chicago on October 24, 25, 26, and 27, the background for the sessions will be one of the largest exhibitions of advertising typography ever assembled in one place.

Any typographer may enter samples of his work, whether a member of the association or not. No fees will be charged, the only expense being transportation. No prizes will be awarded, as the display is not a contest, but a showing of what is being done today.

Specimens for inclusion in the exhibit are to be forwarded, prepaid, to Oswald Cooper, 155 East Ohio Street, Chicago. Entry blanks may be obtained from him.

## Business Cards of 50 Years Ago Are Sought for Review

The advance made in the style and use of business cards is to be the subject of a lead article in *Fortune*, reports S. S. Novick, sales manager, Relief Printing Company, 87 Summer Street, Boston.

He asks that printers having specimens of cards fifty years or more old send such cards to him for use with that article. If printers forwarding such cards request their return, Novick will do his utmost to send them back safely after the article is published.

It would be interesting to compare the display to appear in *Fortune* with the many fine modern examples submitted in THE INLAND PRINTER business card contest, results of which are announced in this issue.

## Forecasts Two-Cent First Class Mail Rate by July, 1934

Clinton B. Eilenberger, third assistant postmaster-general, in speaking before the California Postmasters' Association convention, declared that post office business has picked up noticeably within recent weeks.

"It is our expectation," he said, "that by next July it will be possible to return to a uniform two-cent rate on all first-class mail, without danger to the post office department's financial situation."

It is believed that the increased mailings are principally due to greater direct-mail effort and forecast increased business for printers during coming months.

## Publishers of Newspapers Object to Photoengravers' Code

The American Newspaper Publishers Association is fighting various provisions in the code filed by the American Photo-Engravers Association. It takes in all plants producing photoengraved plates for sale to others for use in relief, offset, or gravure printing. This would affect all newspaper engraving plants producing outside work in addition to the newspapers' own illustrations. The publishers claim the regulation should not apply to their plants unless modified.

## U. T. A. Survey Shows Increase in Executive Printing Training

The survey of printing education by the United Typothetae of America disclosed that 60 per cent was offered in high schools and colleges, 30 per cent in junior high schools, with an enrollment of almost half of all students, and 10 per cent in elementary schools. The survey indicated that printing is gradually disappearing from lower grades, while executive training and teacher training is on the increase. Twenty-four colleges show 1,856 students and 360 graduated for 1933.

# Printing Equipment Association Writes a Code Which Strikes at Old Abuses in Industry

The newly organized Printing Equipment Association, Incorporated, announced in the August issue of *THE INLAND PRINTER*, has drawn up a Code of Fair Competition which is to be submitted this month to the N. R. A.

The code provides the basic regulations contained in other graphic arts codes, and sets up a wage scale of forty cents an hour for men in cities over 500,000; thirty-five cents an hour in cities under 500,000; thirty cents an hour for women, except that, where women do the same work as men, the wage is to be equal that paid the men. Junior employees, apprentices, casual labor, and similar workers are to receive not less than 75 per cent of such minimum wages, but the total must not exceed  $7\frac{1}{2}$  per cent of the total wages paid in any one month.

Executives, immediate assistants, all secretaries, technical engineers, office and factory administrative staffs earning \$35 weekly or more are exempt from hour provisions, as are maintenance crews. In cases of emergency, hour limitations do not apply to any class.

"Blue books" of trade-in allowances and new machinery are to be prepared by each manufacturer or dealer and no manufacturer or dealer may offer a higher trade-in or sell such new equipment at a lower price than listed by the manufacturer.

Terms on all sales shall be 25 per cent cash and the balance in twenty-four monthly payments, on notes bearing 6 per cent interest. For businesses established two years, where credit is satisfactory, a 15 per cent down payment may be accepted, with thirty-six months to pay.

New firms may not be sold equipment except for  $33\frac{1}{3}$  per cent cash, with balance payable in twenty-four monthly notes with 6 per cent interest. When such new concerns can display satisfactory financial positions, sales may be made for 25 per cent down and thirty monthly payments on balance.

When sales include a trade-in of old machinery or equipment, the cash payment shall be figured on the net price after the trade-in allowance has been subtracted.

Payment on consumable goods shall be due the fifteenth of the month following sale, with 6 per cent interest added on all accounts not paid in sixty days. The delinquent forfeits all credit if account is not paid up in ninety days after purchase.

A long list of trade practices is appended, as is a clause contemplating a separate corporation to take surplus used machinery off the market (this has long been advocated by leading printers and manufacturers).

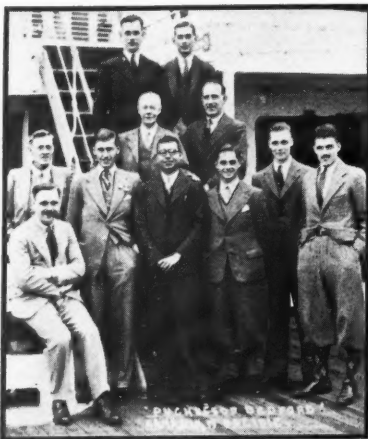
The association was formed by thirty of the leading concerns manufacturing and dealing in printing machinery, equipment, and supplies. Full text of the code, together with all other information about the association, has been sent to every company in the field. As soon as the code is approved, the problem of obsolete machinery will be attacked.

The code is calculated to end the abuses which have been recognized both by manufacturers and by hundreds of printers, but which could not be done away with under the anti-trust laws which ruled the business picture until the passage of the National In-

dustrial Recovery Act. It is expected that gains to be made during the next two years will place the printing industry years ahead in progress toward trouble-free conditions.

## London Printing School Group Visits Leading American Plants

Three instructors and eight students of the London School of Printing are homeward bound after an enlightening visit to printing plants in the United States and Canada, including the Government Printing Office, and a number of equipment factories.



London School of Printing group leaves for home after visiting leading American plants

While in Chicago, the Britons were entertained by the Society of Typographic Arts and visited the city's larger printing plants.

In the party were J. Stuart, headmaster, A. Kirk and J. A. Esler, instructors, J. A. Clowes, M. Clowes, J. W. H. Elvin, K. H. Harman, D. N. Marsh, George Pender, and Mukherji (Hindu), A. P. Greenaway, students.

## I. T. C. A. Code Provides a Higher Minimum Wage Than Others

Written as a divisional part of the general graphic arts code, the International Trade Composition Association Code of Fair Competition goes much further than most in setting up a basis of operation.

Setting a maximum workweek of thirty-six hours, the code provides that the minimum wage for skilled workers is to be \$0.90 an hour. Skilled help includes all hand compositors, layout men, linotype operators and machinists, monotype keyboard operators and caster machinists, and proofreaders.

Unskilled labor is to be paid 30 per cent of the minimum wage actually paid skilled workers. This includes all machine- and materials-casting operators (excepting skilled workers already defined), copyholders, office boys, bank boys, porters, first-year apprentices, and other unclassified workers.

The code decrees that all individual plants must operate on cost systems or use cost figures to be furnished by the I. T. C. A.

The President of the I. T. C. A. and four regional directors, to be elected, are given administrative powers. Commissioner Fred Hoch is to be the liaison officer.

Pending an election after the code is approved, the committee to administer it is as follows: Howard O. Bullard, New York City, Northeastern division; William D. Fleming, Birmingham, Alabama, Southeastern division; Bernard Snyder, Chicago, Midwestern division; J. J. Wickham, Des Moines, Iowa, the Western division; Henry C. Alwes, Kansas City, the Southwestern division; W. Ballard Brown, Los Angeles, Pacific Coast division.

## Sir Emery Walker, Noted English Typographer, Is Dead at 82

A world-famous printer, Sir Emery Walker, died at Hammersmith, England, on July 22 at the age of eighty-two. His influence on bookmaking had been considerable during the last fifty years.

In 1890 he helped William Morris found The Kelmscott Press and in 1900 he became the partner of T. J. Cobden-Sanderson in The Doves Press, both of which firms achieved great fame. The products of these houses now bring fancy prices from collectors of fine printing and beautiful books.

The first eleven years of his career, starting in 1872, were spent with the Typographic Etching Company. He learned process engraving, letterpress and copperplate printing. In 1886, he organized Walker and Boutall, which later became Emery Walker Limited.

Sir Emery founded the Arts and Crafts Exhibition Society in 1888, was an honorary member of the Bibliographical Society and the Grolier Club of New York, and in 1924 was Sanders Reader at Cambridge University. He also served as chairman of the advisory subcommittee of the L. C. C. School of Photoengraving and Lithography.

## William R. Goodheart, Leader of Craftsmen, Dies in East

William R. Goodheart, prominent in the craftsmen's movement for many years, died in New York City on August 7 after fighting illness for several years.

He was quite active in the Chicago Club of Printing House Craftsmen from its beginning, serving as its third president in 1914, and again during 1920-21. He was elected international president in 1921.

During that time he achieved prominence as general manager of the first International Graphic Arts Exposition, held at the Coliseum, Chicago, during 1921. The late President Warren G. Harding opened the exposition by pushing an electric button on his desk in the White House.

Goodheart's last connection was with the American Colortype Company. Previously, he has been on the staffs of the University of Chicago Press and Stromberg-Allen Company.

## Technicians of Paper Industry to Meet in Appleton

Dr. Otto Kress, technical director of the Institute of Paper Chemistry, Lawrence College, Appleton, Wisconsin, will be chairman of the Technical Association of the Pulp and Paper Industry convention to be held in Appleton on September 26-27-28. A broad program is being arranged. It is expected that the three hundred delegates will find the many mills and the Institute worthy of considerable study.



## Direct Mail Convention Offers Inspiring Talks on Printing, Advertising, and Selling

AMERICA'S BEST-ADVERTISED CITY of 1933—Chicago—will be the center of interest for advertising men the latter portion of this month. The Direct Mail Advertising Association convention will be held in the Sherman Hotel on September 26, 27, 28, and 29. Other conventions which will be held in Chicago during the same week include the International Mail Advertising Service Association, September 25 and 26, and the Advertising Specialty National Association and affiliated groups, September 25, 26, 27, 28.

It is expected that more than 3,000 of the nation's leading advertising managers, sales managers, and other company officials will register for the various business sessions of the convention. It is anticipated that some 25,000 other business people will visit the exhibit hall which will be the sole entrance and exit to the convention hall. The layout is such that every convention must pass each booth to get in and to get out.

Registration for the convention will start on Tuesday, September 26, at which time the exhibit hall will be opened. Actual convention sessions will begin the following day.

The first session will be on "better letters," with L. E. Frailey, personnel director, Ralston Purina Company, chairman. D. M. A. A. President Eliot L. Wight will take over the gavel at the Wednesday noon general session.

Malcolm Muir, publisher, and N. R. A. deputy administrator, is to speak on "The New Deal." Charles F. Kettering, vice-president, General Motors, is to discuss "Adjusting Your Marketing Program to a Planned Economy Basis." The next speaker is to be Homer J. Buckley, talking on "Where Direct Mail Fits Into the New Picture—and How." An assistant postmaster-general is to discuss postal matters. Strickland Gillilan will tell how "The Consumer Looks at Advertising."

E. St. Elmo Lewis will conduct the marketing conference on Thursday morning. In the afternoon, George D. Crain, Junior, will lead the session on industrial advertising, John A. Smith, Junior, will conduct a direct-selling session, G. R. Schaeffer will lead discussions on retail advertising, and George L. Willman heads an advertising-salesmanship meeting.

At the general session on Friday morning, William H. Sleepeck, president of the Master Printers' Federation of Chicago, will be the chairman. Speakers and their subjects are Charles J. Crockett, "How to Apportion the Advertising Appropriation"; F. R. Pierce, on "How Frigidaire Uses Mails to Build Business"; Clyde Bedell, "Catalog Copy Writing."

The closing session Friday afternoon will be directed by Charles S. Watson, Goodyear advertising manager. Speakers and their subjects are Harry A. Batten, copy director for N. W. Ayer & Son, on "Writing Advertising Copy to Suit Changing Conditions"; J. L. Frazier, editor and manager, THE INLAND PRINTER, "New Trends in Typography and How They Affect Direct Mail"; "Increasing Returns by Stepping up Paper Quality" is to be discussed by a speaker to be announced.

Fifty of the best direct-mail campaigns of the year will be chosen prior to the opening of the convention and shown in the exhibition hall. This competition is an annual event and attracts hundreds of entries.

The keynote of the convention is "Forging Ahead on the Business Upturn Through Selective Selling." It is in keeping with Recovery Administrator Hugh S. Johnson's recent statement, "Advertising is certain to be an important factor in the new industrial relationships established under the N. I. R. A. Good advertising will become more necessary than ever. It is opposed to senseless price cutting and unfair competition."

"Constructive selling competition will be as strong as ever, and there will be a great need for aggressive sales and advertising efforts. There should be more competition than ever in presenting quality products to consumers and in selling those products."

### New York "Sun" Celebrates Its Hundredth Anniversary

The New York *Sun* for September 2, 1933, is to include in its pages a reproduction of the first issue of the *Sun*, issued one hundred years ago on September 3, 1833. This unusual



New York "Sun" reproduces first issue as a feature of the hundredth anniversary edition

centennial celebration feature is calculated to create considerable good will, as it will give readers an excellent keepsake while impressing upon them the great advances made by the newspaper during its hundred years of existence. The success of the plan was tested recently on another project.

### John I. Romer, Noted Publisher and Advertiser, Is Dead

The passing of John Irving Romer, publisher of *Printer's Ink*, early in August took from the ranks of the advertising and publishing business a most inspiring leader.

Romer was one of the earliest professional advertising writers. In 1908 he bought control of *Printer's Ink* and proceeded to make it an outstanding medium in its field. He initiated the "truth in advertising" movement and, with Harry D. Nims, created a model

statute which makes deceptive and misleading advertising a crime. It is now a law in twenty-five states and was introduced in Congress last May for consideration as a law.

The Better Business Bureaus in many leading cities grew indirectly from Romer's efforts to put an end to untrue advertising.

Romer used the columns of his publication to teach advertising men how to advertise, what to advertise, and when to do it. He was successful in obtaining valuable and helpful articles from publishers and advertising men.

His widow, Mrs. Katherine Northan Romer, inherits the publishing business.

### Publishers of Magazines Submit Code to Recovery Chief

Periodical publishers have submitted their code to the N. R. A. Pending hearings, General Johnson has approved provisions for a forty-hour week, with forty cents an hour for men and thirty-five cents an hour for women in mechanical processes, and thirty-two and one-half cents an hour for clerical help.

Editors, executives, and sales people earning \$35 weekly or more are exempt from the hour stipulations, as are maintenance employees. By signing the exemptions as part of the President's agreement pending approval of the code, employers are permitted to work employees up to forty-eight hours in any one week, provided they do not put in more than two hundred hours in any five weeks.

Overtime starts at the end of eight hours in any one day, with payment at time and one-third for all such hours.

### Edward A. Raisbeck, Authority on Electrotyping, Succumbs

Edward A. Raisbeck, president of Raisbeck Electrotyping Company, died July 13 in New York City after an operation. He had been in the hospital for two weeks.

Raisbeck's firm is one of the oldest electrotyping houses in New York City. He was one of the nation's foremost technical experts in his field, having invented machines for improving electrotypes, improved processes, and taught the subject at Cooper Union, where a course was instituted at his suggestion.

For many years, he served as chairman of the research committee of the International Association of Electrotypers of America. He drew up a fine series of specifications and production standards which was circulated throughout the industry. When he died, he was chairman of the standards committee of the Electrotypers and Stereotypers Association of New York.

### Pages Which Will Last "Forever" Produced in Platinum on Gold

Of course, the process is too expensive for ordinary use, but if a customer wants something in the way of printing which is really different, distinctive, and will last forever, it is now possible to furnish it.

Everard Digby, an English scientist, has perfected a process of printing and photographing on pure gold leaf in platinum. The young Duke of Norfolk is having an ancient document, recording the long history of his family, preserved in this manner. The Prince of Wales has given permission for printing his coat of arms by the new process.

The sheets of gold are fourteen-carat, no thicker than ordinary book paper. The printing is polished platinum.

# What Kind of Typography Will You Produce in 1950?

**T**AKE A LOOK at the poster shown at the right. It was a prize winner in a recent contest conducted by the Museum of Modern Art. Is it *your* idea of what poster typography will be in 1950? What is your idea of what this poster should look like?

THE INLAND PRINTER wants to know. Most of the entries in the recent contest were by artists and layout men, and were set from sketches created on their drawing boards.

THE INLAND PRINTER is interested in knowing what printers think will be the accepted typography of 1950—seventeen years in the future! The best way to find out is to ask printers to demonstrate—in type and ink on paper.

## Poster Idea is Sought

Remember, it is a poster, not a title page. It must catch the eye and be readable at a distance of several feet. It should express what you believe will be the style of 1950.

Philip Johnson, chairman of the department of architecture of the Museum of Modern Art, commented on its contest as follows:

"The competition has given us a basis for finding out what America is thinking about, typographically. All the entries fall roughly into three divisions: One, symmetrical, conservative layouts, designed on a central axis; two, modern asymmetric designs, placed off-center; three, modernistic irregular designs, such as type lines running at an oblique angle or type arranged in circles."

There you have the official verdict on the Museum of Modern Art contest. As typographers, what do you think of it? Does it express your own opinions? If not, here is your opportunity to play the role of typographical forecaster for the future!

## Your Ideas May Make History!

The poster is reproduced merely to give you the copy you are to set. The layout may be ignored. THE INLAND PRINTER wants your own ideas as to type faces and layout to show in your finished work. Be as original as you like.

Study the rules carefully and plan your poster now. Remember that the contest closes October 10, 1933. Don't wait until the last minute. In hurrying, you may forget some thought you want to use. Perhaps your design will be among those which will be shown in the November issue of THE INLAND PRINTER—one of those given a high ranking by a jury of typographical leaders!

THE MUSEUM OF MODERN ART  
11 West 53 Street New York

*Exhibition of*

**MODERN PAINTING  
AND SCULPTURE**

JANUARY 1 TO MARCH 31 1950

HOURS:—DAILY 10 A. M. TO 6 P. M.  
SUNDAY 2 A. M. TO 6 P. M.

Admission Free Except Mondays and Fridays

## The Rules

1. Submit 12 proofs. Use black ink on white paper only. Color is forbidden this time.
2. Sheet size is 7 by 10 inches. Only type, typographical ornaments, patterns cut in blank metal, in rubber plate material, and linoleum permitted in posters.
3. Proofs must be mailed FLAT. Contestant's name and the address must appear on the reverse side of only one proof.
4. Decision of judges to be selected by the editor will be final.
5. Contest closes October 10, 1933. Entries must be addressed to Contest Editor of THE INLAND PRINTER, at 205 West Wacker Drive, Chicago.

## The Awards

Five prizes are offered. First is \$15; second is \$10; third, \$5.00; fourth, a one-year subscription to THE INLAND PRINTER; fifth, six-month subscription.

## Art Institute of Chicago to Give Course in Modern Typography

A new course in modern typography is announced by the Art Institute of Chicago. It is designed to fit the needs of craftsmen and artists in advertising and printing.

Illustrated lectures and layout in the first and second terms will take up the history of typography from 1440 to 1914; developments of the new typography and the new schools; photography and typography; application of the new typography to books, periodicals, advertisements, direct mail, posters, and so on. A third term will offer a continuation of the first two, with actual shop projects.

Otto M. Forkert, graduate of the Graphic Arts Academy, Zurich, Switzerland, will be the lecturer. He is the winner of many national and international typographical competitions, and is an authority on the theories and practice of modern typography. Forkert designed the second-prize cover in THE INLAND PRINTER's recent cover contest and won the \$500 prize a year ago for redesigning the format of *Architectural Forum*. He is also a graduate of the Chicago School of Printing.

Layout work of the course will be under the direction of Park Phipps, head of the department of Advertising Design and Typography of the Art Institute School. The new course is scheduled to start September 18.

## Secretaries of Press Associations to Meet with Managers

Secretaries of all national, state, regional, and other press associations have been invited to attend the annual convention of Newspaper Association Managers, Incorporated, an organization of employed managers of state groups. The meetings will be held in Chicago, September 12, 13, 14, 15.

The main topic of consideration will be the National Industrial Recovery Act. C. R. Butler, president of the Inland Daily Press Association, has been invited to analyze the act for the convention.

Other topics to be brought up for discussion at this executive round table are to include every subject concerning newspaper management and production.

A considerable number of reservations for the convention have already been received, reports John R. Long, president, and general manager of the California Newspaper Publishers Association.

## American Type Founders Forms Sales Subsidiary for Economy

In order to simplify its administration and accounting, American Type Founders Company has formed the American Type Founders Sales Corporation to carry on the direct servicing of all printer-customers of the company. The same officers will conduct the affairs of both companies, and all the branch managers are also managers of the sales corporation. The parent company will carry on the manufacturing end of the business. Under the new setup, printers will be served by the same local men as in the past.

## 20 Pages of Specimens in Display of Monotype Sans-Serif Faces

Possessors of the "Monotype Loose Leaf Specimen Book" have or will soon receive a twenty-page section illustrating the various sans-serif faces available on the monotype. The book features eighty-four-point caps in

four styles. Frank M. Sherman, of the Lanston Monotype Machine Company, declares that sans-serif faces are the most popular in point of sales with customers of the company. Two new monotype sans-serifs—light condensed and extrabold italic—will be ready for distribution late this month.

## Modified A. N. P. A. Code Is Given Approval of Blue Eagle Chief

The much-discussed American Newspaper Publishers Association code—or rather, series of exemptions to the President's Reemployment Agreement—has finally been whipped into shape acceptable to the N. R. A.

The forty-hour week is included, together with a forty-cent hourly rate for mechanical labor. Clerical help, too, is limited to forty hours, with editorial workers included, unless receiving \$35 weekly or more. The minimum scale for clerical help is \$12 to \$15 weekly, depending on population. All publishers signing the revised agreement get a blue eagle.

The last two paragraphs of the publishers' code, dealing with the freedom of the press, have been toned down considerably, reading:

"In submitting or subscribing to this code, the publishers do not thereby agree to accept or to comply with any other requirements than those herein contained, or waive any right to object to the imposition of any further or different requirements, or waive any constitutional rights or consent to the imposition of any requirements that might restrict or interfere with the constitutional guarantee of the freedom of the press."

The publishers believe that, even as it is modified, the present clause protects them from possibility of license or injunction.

Hearings on the newsprint code are to be held September 6, according to Deputy Administrator W. W. Pickard, who adds that the general pulp and paper code is now being reprinted. Hearing dates on it have not been set, but may be this month.

## "Talking" Newspapers Are Seen As Big Feature of Future

Talking newspapers are seen as a development of the future if the invention of an Argentine, Farando Crudo, works out successfully. He calls it photoliptophone, and it makes use of the sound-film principle of taking pictures and the electric eye. The sound waves are photographed and printed in the newspaper. To reproduce these sounds, the printed picture of the sound waves is placed around a cylinder and, by means of the electric eye, again is turned into sound, using a radio receiver as the amplifier.

It is expected that speeches, operas, and every other type of sound could be caught on the sound films and printed, creating a new form of reporting. The talking newspaper would thus be able to compete successfully in their own fields with newsreels and radio, both as news sources and as competitors for paid advertising.

Crudo estimates that, in Argentina, using photoelectric cells and other materials imported from the United States, the sets could be built and sold at a profit for \$150. Spain plans to use it to overcome illiteracy.

The photoliptophone is now patented in Argentina, Spain, England, France, and Italy. Patent applications are pending also in the United States, Canada, and other countries. It is not known when the machine will be promoted commercially in this country.

## Two Rand, McNally Executives Die a Few Hours Apart

Two prominent Chicago publishers, associated for twenty years in the map and publishing business, died within a few hours of each other on August 5. They were Harry B. Clow and Gustav Hessert.

Harry Beach Clow was president of Rand, McNally and Company. From a minor position in James B. Clow & Sons, he rose to the secretaryship, becoming president of Rand, McNally and Company in 1907.

Gustav Hessert joined the company as its treasurer in 1911. Both men were prominent in the industrial and social life of the city.

## Joseph Birren, Artist, Is Dead

Joseph Birren, sixty-nine, noted Chicago artist and lecturer on art, died during August. He was the father of Faber Birren, author of many articles on the use of color in printing which have appeared in THE INLAND PRINTER for the last ten years.

## Lord Estate Is Willed to Family

The will of Chester S. Lord, managing editor of the New York *Sun* from 1880 to 1913, was filed August 10. He died August 1. No value is placed upon the estate, which is divided among the members of the family.

## NEW PLANT EQUIPMENT FOR THE PRINTER

AN EVEN NARROWER Vee Slot Hook has been produced by the Printing Machinery Company, running  $\frac{1}{16}$ -inch in width, instead of  $\frac{3}{16}$ -inch, the style produced several months ago, then narrower than usual. A special



The two styles of Vee Slot Hooks, both of which are narrower in width than average

alloy steel, heat-treated in an electrically controlled furnace, makes the narrower hooks possible. Full information can be obtained from Printing Machinery Company, direct or in care of THE INLAND PRINTER.

TRAFTON SCRIPT, introduced in May in sizes from thirty- up to seventy-two-point, now is available also in the smaller sizes, from fourteen- to twenty-four-point. The new face met with immediate popularity and has achieved wide use, not only in direct-mail matter, but

## Trafton Script has introduced a new note in modern type display.

Trafton Script, in the eighteen-point size, is useful in both the text and smaller display

in publication advertising as well. Trafton Script is featured in some of the winning business cards shown on other pages of this issue. A specimen sheet of the smaller sizes may be obtained from Bauer Type Foundry, direct or in care of THE INLAND PRINTER.



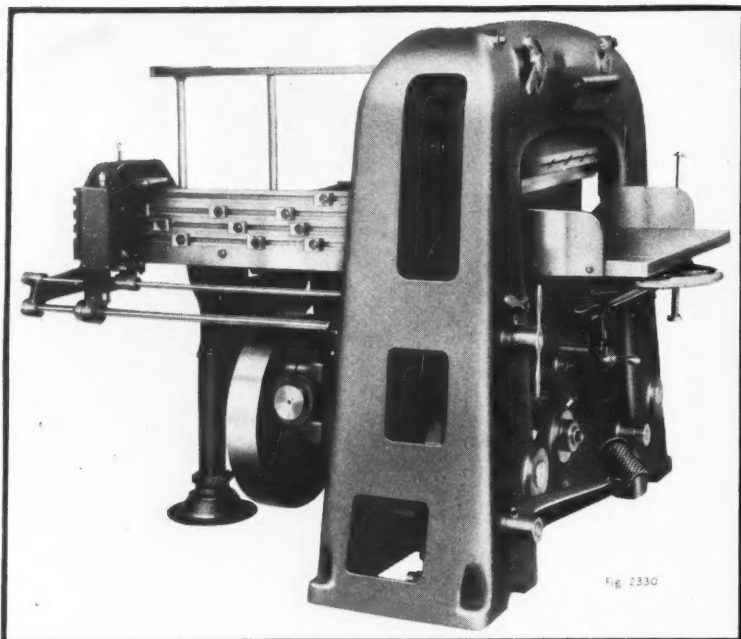
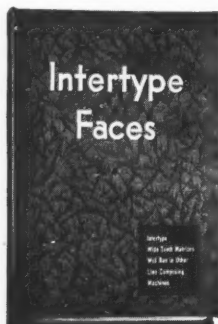


Fig. 2330

*It makes little sheets of paper out of bigger ones in regularly spaced sizes, exactly as the operator has set it. A flick of a lever and it at once becomes a manually operated cutter*

TO MAKE IT EASIER for printers to study keyboarding of the linecasting machines, the Intertype Corporation has printed the intertype keyboard full size on heavy ledger paper for study and practice, exactly as beginners are taught the typewriter keyboard in schools.



*Intertype Type Specimen Book now off the press*

Master printers, compositors, and apprentices may obtain copies of this keyboard facsimile from the Intertype Corporation's main office or various branches.

Intertype's new type-specimen book, 8 by 11 inches, 518 pages, is now available. The book is in loose-leaf form, bound in blue fabrikoid and gold stamped. White coated stock was used and printed direct from intertype slugs in blue and black inks. The book was produced in the specimen printing department

**THIS paragraph is set in  
12 Pt. Intertype Bookface  
Oldstyle with Italic 12345**

of the corporation. All faces are alphabetically arranged for quick reference. Exhibits are in paragraph style for easy comparison.

Among the new faces being added today on intertype wide-tooth matrices is Intertype

Bookface Oldstyle with italic. Eight-, ten-, and twelve-point sizes of which now are being delivered. When completed, the series will range from six-point to thirty-six. Specimen sheets, as well as the Intertype Type Specimen Book and the keyboard facsimile may be obtained from the Intertype Corporation, direct or in care of THE INLAND PRINTER.

CENTURY SCHOOLBOOK, monotype's series Number 420, has been cut in eight-, ten-, twelve-, fourteen-, sixteen-, and the eighteen-point sizes, with roman, small capitals, and italics. To show the typographic effect of the various sizes, as assembled in pages, a twelve-page booklet, 6 by 9 inches, has been issued. Specimen pages in each size and a center spread of all sizes are included. Printers producing textbooks or booklets for the younger generation will find the booklet of interest. Copies may be obtained from the Lanston Monotype Machine Company, direct or in care of THE INLAND PRINTER.

SPACED CUTTING of paper stock is provided for by the "Quick-Space" cutter and trimmer recently built by the Seybold Machine Company Division of Harris-Seybold-Potter Company. The new device quickly and accurately spaces stock for cuts of predetermined size.

It is a one-man machine, with no assistant needed. Work is fed in at the front and fed back to the operator as it is cut to the sizes desired. Sequences of cuts are repeated exactly. Speed is much greater than by hand.

A gage board with several rows of adjustable stops is mounted at the side of the cutter. Fixed scales make setting of these stops simple and rapid. A traveling carriage, containing automatically controlled plunger stop pins, is rigidly attached to the back gage and is controlled by a quick-acting handwheel.

The operator merely throws in the cutting mechanism as in a hand cutter and then pulls the back gage up to the next cutting stop. A twist of a small lever throws the spacing mechanism out of operation when it is de-

sired to cut stock by hand without upsetting the register. This permits continuation of the first job without resetting.

Other features of the machine include foot-treadle clamp movement, automatic clamping, three-piece fingered back gage, steel indication tape for general cutting, safety washer drive, and non-repeat device. Starting lever is one-hand, two-motion type, thus assuring increased safety of the operator.

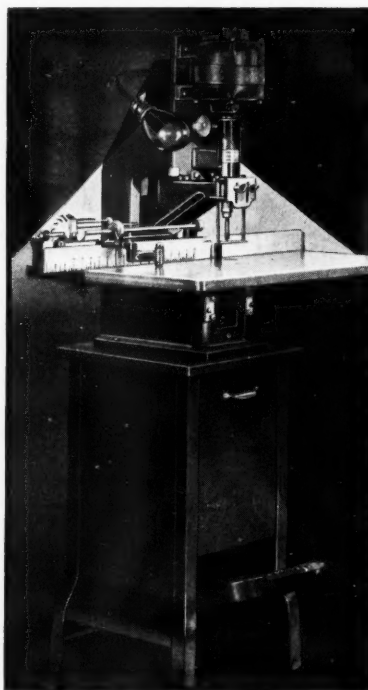
Full information on the "Quick-Space" cutter and trimmer may be obtained from the Seybold Machine Company Division, Harris-Seybold-Potter Company, direct or in care of THE INLAND PRINTER.

CLEAR LIGHT where needed is provided by the new Flexolite attachment, now standard equipment with all Challenge-Mielke paper drills. The worktable, back gage, the cutting block, and the drill all come within its range, although no light shines in the eyes of the operator at any time.

Two sizes of the machine are available. Style B has a worktable 16½ by 25½ inches, while Style C is three inches larger in each direction. Although a single-spindle machine, multiple side-guide setting permits drilling of six holes in as many positions at one setting.

The machine will drill a ream of stock at one stroke. The table moves up and down on pressure by foot, leaving both hands free to handle stock and to adjust side guides. The spindle is ball-bearing and directly connected to the quarter-horsepower motor. No belts or gears, and all moving parts are guarded.

Holes can be drilled side by side if desired, and back margins of nothing up to several



*Light where it is needed, and none in the operators' eyes, is feature of this paper drill*

inches are possible. Hollow drills are used and the paper chips flow through them to a steel container at the rear of the machine. Full information may be obtained from the Challenge Machinery Company, direct or in care of THE INLAND PRINTER.

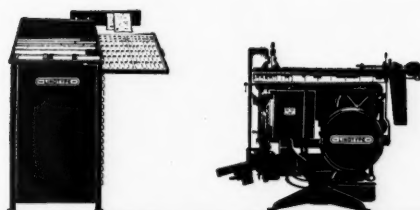
# A P L LL-PURPOSE LINOTYPE

UNIVERSAL ALIGNMENT

TRADE **LINOTYPE** MARK

CONTROLLED ALIGNMENT

**Casts all sizes  
from 5 to 144  
point on slugs;  
other  
useful  
products: single type,  
space and base.**



Linotype Poster Bodoni  
and Metro Family

**MERGENTHALER LINOTYPE COMPANY • BROOKLYN, NEW YORK**

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# THE INLAND PRINTER

J. L. FRAZIER, Manager

Published monthly by

## THE INLAND PRINTER COMPANY

205 West Wacker Drive, Chicago, Illinois

New York Advertising Office, 420 Lexington Avenue

Vol. 91

SEPTEMBER, 1933

No. 6

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

THE INLAND PRINTER is a member of the Audit Bureau of Circulations; Associated Business Papers, Incorporated; National Editorial Association; Advertising Council of Chicago; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen; Business Editors' Association of Chicago.

### SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

### FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESENS KIOSKOMPANI, Postboks 125, Oslo, Norway.

### ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

## STILES 4-POINT GAUGE PINS

An improved feed gauge for platen presses

A sample set of three pins will be sent for 50c in order that you may test the merits of this better pin in your press room. Agents wanted in large cities.

CHAS. L. STILES CO., 64 Hanford St., Columbus, Ohio.



We are authorized to supply to members only the New

## NRA CUTS

In one or two colors stocked in 3/4", 1 1/4", 1 3/4" and 3" widths. Special sizes and multigraphs to order.

Address **HUX** ELEVEN W. 42nd ST. DEPT. C. NEW YORK CITY

Megill's Patent  
SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen

## Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent  
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

## WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. *Cash must accompany order.* The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

### ADVERTISING—HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 950-C, Chicago.

### BUSINESS OPPORTUNITIES

ONE OF THE BEST equipped plants in Pacific Northwest (established 1906); four Kellys, Optimus, 2 Millers, 5 platens, power cutter, 2 Monotypes, Intertype, ruling machine, 3 wire stitchers, 2 folders, power punch, power perforator, Trim-Saw, together with an abundance of type and other material; appraisal \$90,400; 96% owner desires to retire on account of age (84) and will sell control or all at very reasonable price—cash and very reasonable terms. S 678

BARGAIN—Printing and rubber stamp business, California county seat, 75,000 population; \$2250 full price, \$1500 down; automatic plant, plenty other equipment; sell printing separate. P. O. BOX 2161, Fresno, Cal.

### FOR SALE

YOUR LAST CHANCE! Before NRA Codes skyrocket prices, we are staging the GREATEST SALE IN OUR HISTORY! Entire stock has been cut to the bone. Write for Bulletin now in preparation. THE TURNER TYPE FOUNDERS CO., 1719 East 22nd St., Cleveland, Ohio.

INLAND PRINTER BACK NUMBERS—Bound volumes 1885 to 1899; unbound volumes 1900 to 1908, 1913 to 1917, 1920, 1921, 1928, 1929; priced extremely low; single copies or entire set. Write D. W. TUTTLE, 1120 State Street, Osage, Iowa.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn Street, Chicago, Ill.

AMERICAN PRINTERS' BENCH SAW, \$1.00 per week; a real time and money saver; it pays for itself. AMERICAN MANUFACTURING CONCERN, U. S. 131, at M. C. R. R. 4, Kalamazoo, Michigan.

FOR SALE—Three and four color process plates, calendar subjects, sizes 5x7 to 10x13 3/4; one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Mich.

PHOTO-ENGRAVING and electrotype plant; will sell outright, or install and operate in conjunction with large publishing house. S 676

FOR SALE—38-inch Dexter paper cutter. S 614

### REWARD

For information of present whereabouts of James L. Kibbee, salesman. Address P. O. BOX 854, Columbus, Ohio.

### SITUATIONS WANTED

#### All-around Man

ALL-AROUND PRINTER with 20 years' experience, doing composition, presswork, lockup, proofreading, okaying, some estimating and selling; desires connection with opportunity to show ability; prefer position with several days' inside work and balance outside selling on commission; once owner of plant; knows buyer's and seller's angle; age 36; non-union. S 677

#### Composing Room

STONEMAN—Expert on line-up, lock-up, and registering; fast, accurate Okaying of press sheets; familiar with patent bases and high-grade color work; 20 years' experience as head stoneman; realize the value of pressroom time; fill in on make-up or Ludlow; will go anywhere; union. S 678

COMBINATION OPERATOR, machinist, floor man wants work in daily, weekly or job shop; college graduate in printing; references; age 21, sober, no smoker. HAROLD BRAUN, Wolsey, South Dakota.

MONOTYPE COMBINATION OPERATOR desires position; practical printer and can help on floor if desired; married; non-union; anywhere. WALTER RANKIN, 135 W. Champlott Ave., Philadelphia, Pa.

COMP. ROOM FOREMAN accustomed to handling large volume of work, publications, catalogs, commercial, etc., run department systematically, get production; moderate salary; steady, reliable. S 635

LINOTYPE OPERATOR (union) book or job; age 35, single; 18 years' experience; no bad habits; fast and 98% accurate; none better; will go anywhere; will give further information. S 589



**LINOTYPE OPERATOR**, 10 years' experience manager trade plant, is open for similar position or as working foreman; will consider purchasing interest. S 675

**THOMPSON TYPECASTER**—Twelve years' experience, seven years factory; composition, makeup, newspaper, foundry; will go anywhere. S 672

**PRINTER**, Linotype-Monotype operator; will go anywhere for relief or steady job. S 590

#### Executives

**TYPOGRAPHIC DIRECTOR** of large publication and commercial house seeks new connection with modern plant; this man is thoroughly capable of creating printing that sells, can make finished drawings, and has brought in thousands of dollars in sales through well-designed dummies; knows up-to-date production methods and how to get work through; alert to the newer trends in the graphic arts and knows what type can do; best recommendations. S 679

**PRESSROOM EXECUTIVE** desires change; 22 years' practical experience on all forms of commercial printing, magazine and book work on single and two-color presses; competent to assume responsibilities of plant management and customer contact; services available after two weeks' notice to present employer; negotiations confidential. S 607

#### Office

**EXECUTIVE SECRETARY** of Printers' Board of Trade, with an outstanding record of accomplishments, including 4 years of price control as advocated by N. I. R. A.; a practical printer, expert estimator, 12 years manager two plants in three-quarter million dollar class; wishes new connection as secretary or assist in forming new printers' organization. S 581

**YOUNG MAN**, experienced in trade plant; college education; single; knows printers' cost accounting, layout, etc.; wants responsibility and chance to advance; your opportunity to get a hard worker. S 670

#### Pressroom

**PRESSROOM EXECUTIVE**, 42, desires change; 20 years' practical experience on process, label, and halftone work; can eliminate lost motion, and understands the value of team-work; mechanically expert on Miehle Horizontals, Verticals, units and two-colors; would prefer to locate in Middle West, but not essential; best of references. S 674

**PRESSMAN**, in charge of medium-sized pressroom, wants to make change; high-class work the rule rather than the exception; Central States preferred; best of references. S 671

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**SALES EXECUTIVE**—Advertising idea and layout man; knows estimating and production; good general man for small plant or advertising specialist in large plant; start moderately anywhere. S 642

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**WANTED**—Used Thompson typecaster; must be in A-1 condition. A. R. MUELLER PRINTING CO., 3025 East 75th Street, Cleveland, Ohio.



Any number of colors on one or both sides of paper.  
Fastest Flat Bed and Platen Press made.  
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.  
Attachments for perforating, punching, tag reinforcing,  
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PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

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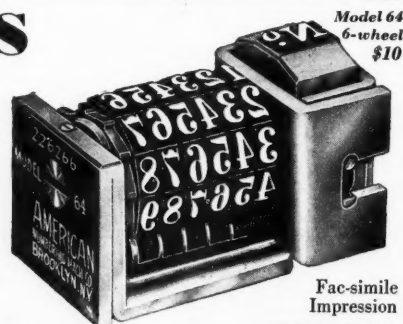
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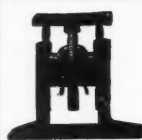
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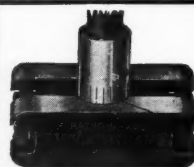
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- 4—**Art of Spacing.** The. By Samuel A. Bartels. A treatise on proper distribution of space in typography. Contents: Title Pages; Straight Composition; Initial Letters; Book Margins; Border Margins; Advertisements; Ornaments. Size, 5¼ by 7¼; 110 pages; board cover. Price, \$3.00 postpaid.
- 5—**Modern Type Display.** By J. L. Frazier, editor of THE INLAND PRINTER. New third edition. The cream of Mr. Frazier's constructive and scientific writings on type compositions, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic, and complete course in typography. More than 200 illustrations and examples of modern typography. Handsomely bound; size, 7 by 10. Price, \$6.00 postpaid. This book is also sold in combination with the author's "Type Lore" (described below) at a price of \$8.00 postpaid—a saving of \$1.75 on these two books.
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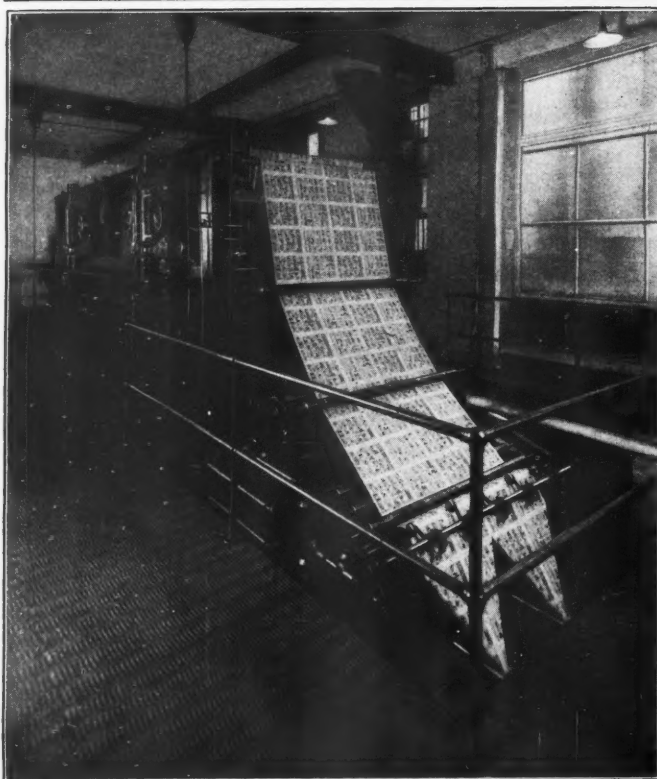
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**SEPTEMBER, 1933**

*Eastern Advertising*  
**WM. R. JOYCE**  
 420 Lexington Avenue  
 NEW YORK CITY

## INDEX TO ADVERTISERS

Aetna Paper Company.....	15	Grove, Jacob R., Co.....	78	Neenah Paper Co.....	17
American Business Paper.....	75	Hamilton Mfg. Co.....	12	New Era Mfg. Co.....	73
American Numbering Machine Co.....	76	Hammermill Paper Co.....	11, 77	Polk, R. L., & Co.....	76
Associated Ink Company, Ltd.....	78	Harris Seybold Potter Co.....	14	Printing Machinery Co.....	2
Ault & Wiborg Company of Canada Limited.....	cover	Hoe, R., & Co.....	78	Redington, F. B., Co.....	78
Badger Paper Mills.....	6	Hood-Falco Corp.....	76	Richards, J. A., Co.....	74
Barnes-Crosby Co.....	78	Howard Paper Co.....	13	Scott, Walter, & Co.....	80
Beckett Paper Co.....	5	Hux Cuts.....	72	Stephens & Wickersham Quoin Co.....	78
Bingham Bros. Co.....	78	International Printing Ink Corp.....	9-10	Sterling Type Foundry.....	78
Blomgren Bros. & Co.....	73	Intertype Corporation.....	cover	Stiles, Chas. L.....	72
Brock & Rankin.....	73	Kimberly-Clark Corp.....	3	Swigart Paper Co.....	73
Christian Science Publishing Society.....	76	Lanston Monotype Machine Co.....	7	United Typothetae of America.....	16
Cromwell Paper Co.....	cover	Ludlow Typograph Co.....	1	Vandercook & Sons.....	78
Direct Mail Advertising Association.....	78	Megill, The Edw. L., Co.....	72	Want Advertisements.....	72
Engdahl Bindery.....	78	Meisel Press Mfg. Co.....	12	Western States Envelope Co.....	76
Gilbert Paper Co.....	8	Mergenthaler Linotype Co.....	71	Wetter Numbering Machine Co.....	76
		Morgans & Wilcox Mfg. Co.....	78	Williams, Brown & Earle.....	78



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